"SON OF FRANKENSTEIN"

by

Willis Cooper

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AFTER ATMOSPHERIC CREDIT TITLES:

FADE IN:

1 EXT. MOUNTAINSIDE NEAR CASTLE - NIGHT - LONG SHOT

The lights of an approaching automobile are seen in the distance, rounding a curve. They disappear for a moment around a turn, and a low mutter of thunder is heard. Almost at once the lights reappear, illuminating the tall trees that line the road as the car comes toward the CAMERA.

DISSOLVE TO:

2 INT. CAR - NIGHT - CLOSE SHOT (PROCESS)

The car is a coupe of modest size. Wolf Frankenstein, a dark, intense-appearing man in his early thirties, is driving. His wife, Else, who sits beside him, is perhaps a year or two younger. She is a slender blonde type, rather beautiful. Between them their son, Erwin, a child of about four, is asleep, cuddled against his mother's side. There is an indication of luggage piled high in the rumble-seat of the coupe. The interior of the car is illuminated only by the glow from the instrument board; but a flash of lightning serves to show us the faces of the three momentarily. The imminence of the storm seems to be worrying Else as she speaks.

ELSE
I hope we get there before the storm.

WOLF
(easily)
We will; it's only a little way now.

He takes out a cigarette; Else strikes a match for him.

WOLF
(puffing on the cigarette)
Thanks, dear.

ELSE
(blowing out the match)
I wonder if Fritz and Amelie got there all right.

3 CLOSEUP - WOLF

He keeps his eyes on the road as he answers.

WOLF
They've probably got everything all fixed up for us.
(he glances at Else)
I hope you're not going to mind too much, living in a mediaeval castle.

4 CLOSEUP - ELSE

She doesn't seem so enthusiastic about it.

ELSE
I'd much rather have gone to the seashore - but ...

5 INT. CAR - TWO-SHOT (PROCESS)

with young Erwin, still sound asleep, between them.

WOLF
Oh, it'll be a change, Else. It's really in pretty good shape, considering it's eight hundred years old.

ELSE
I hope so.

WOLF
I haven't been home since I was six years old.
(he smiles reminiscently)
It's a weird old place; we'll have a good time.

6 CLOSEUP - ELSE

She snuggles Erwin closer to her side.

ELSE
(with a suspicion of apprehension in her voice)
I don't know. It rather frightens me.

WOLF'S VOICE
Frightens you?

ELSE
(a little defiantly)
Well, wasn't it there that your father -
(she hesitates)
- that he - I mean -

7 INT. CAR - TWO-SHOT (PROCESS)

shooting from the back, with Wolf and Else silhouetted against the windshield and the headlight beams on the road ahead. A few drops of water appear on the windshield.

WOLF
There comes the rain.
(he leans forward, starts the windshield wipers)
The Monster, you mean?

ELSE
(uncomfortably)
Y-yes.

WOLF
Don't worry about him.

8 CLOSEUP - WOLF

He continues.

WOLF
(the thought of the Monster doesn't bother him at all)
The only reason we're on the way to the castle is because the twenty-five years that my father specified are up now, and -
(a vivid flash of lightning illuminates his face)
- and it's quite all right, d'you see?

9 INT. CAR - TWO-SHOT

Another angle on the three. Rain is beating against the windshield and the windows of the car, and the lightning flashes are more frequent.

WOLF
Remember what it said in the letter the lawyers gave us?
(he quotes)
"If, after twenty-five years have passed since my death, there has been no sign or indication that the Monster still lives, then it is my wish that my son, and his wife, if he be married, return unto their inheritance."
(with a touch of the grand manner)
To Castle Frankenstein, my love.

Else peers out through the rain-spattered windshield.

CONTINUED

9 CONTINUED

WOLF
(without a pause)
What's the matter?

Through the windshield we can dimly see the headlight beams on what appears to be the entrance gate of an ancient castle. Wolf discovers it, too.

WOLF
We're home.

10 EXT. CASTLE GATE - FULL SHOT

The car drives up to a massive entrance gate and stops. Lights are visible at the slitlike windows in the castle wall. A man (Fritz, the butler) and a woman (Amelie; the governess) are standing waiting with umbrellas. The servants hurry to the car.

11 EXT. CASTLE GATE - CLOSE SHOT

shooting from the car's interior as Amelie and Fritz crowd close with their umbrellas. Fritz is the frozen-faced butler; Amelie a voluble, birdlike female of uncertain age.

FRITZ
Welcome home, sir.

AMELIE
(crowding in)
Welcome home, madame. Welcome - oh, there's my darling - oh, he's asleep -

She reaches in, nearly upsetting Fritz, who gives her a severe look. Else and Wolf pass her the child, and she juggles youngster and umbrella precariously. Else and Wolf prepare to dismount as Fritz solicitously holds his umbrella over them.

12 CLOSE SHOT - ANOTHER ANGLE

as Wolf helps Else out of the car. Amelie holds out her umbrella; Else joins her and the child, and they start up the steps. Fritz takes a bag out of the car; holds out his umbrella. Wolf gestures him to go on in. Fritz, concealing his surprise, moves on, leaving Wolf standing in the rain. Wolf looks up at the castle, and a subtle change comes over his face: an expression in which apprehension mingles with darker emotions: the expression of the Baron Frankenstein come home to his ancestral castle. In a moment he collects himself; and moves slowly toward the castle entrance.

13 INT. CASTLE - NIGHT - HALLWAY - WIDE ANGLE

A low-angle shot of a long hallway, leading from the entrance straight back; doors open off it on one side to the castle living room and dining room; on the other to various other rooms which include the nursery, bed chambers, etc. Else and Amelie (who is still carrying the half-asleep child) are walking down the hall AWAY FROM THE CAMERA; Fritz and Wolf enter from the f.g. and start down the hallway. One of the other servants, a footman, stands against the wall near the doorway to the living room. As Wolf passes the footman he gives the latter a quick glance. The man seems to shrink away from him; not too obviously, yet enough to give the impression that he is physically afraid of Frankenstein.

14 INT. HALLWAY - CLOSE SHOT - WOLF

THE CAMERA DOLLIES AHEAD OF WOLF as he comes on down the hall. The same curious, rapt, and somehow sinister expression is still on Wolf's face. He passes a parlor-maid coming out of one of the rooms; this servant, too, shrinks away in ill-concealed terror at the sight of her new master. Wolf does not notice her; he continues on. As he passes another door, another maid looks out after him. She crosses herself as he passes. Wolf turns off to enter the living room; THE CAMERA STAYS momentarily on the group of servants in the hallway, gazing after him apprehensively.

15 INT. LIVING ROOM - WIDE ANGLE

The walls of the high-vaulted room are of masonry, discolored by time, and hung with tapestries of obviously great age. Banners blazoned with armorial bearings hang from the lofty rafters. High windows line the walls, and at the far end of the room there is a great fireplace, in which blazes a huge log. Bearskin and goatskin rugs are scattered over the stone floor, and old-fashioned chairs, sofas, and "love-seats" are placed at intervals throughout the room; some of the furniture is still covered with dust-sheets. Electric lights burn in the ancient wrought-iron sconces on the walls, and there are lamps on one or two of the tables. Before the fireplace two comfortable chairs are drawn up, with a table alongside bearing a lamp. Above the mantel hangs a lifesize protrait of the former Baron Frankenstein, he who created the Monster. Else and Amelie are standing near the fireplace as Wolf enters.

16 CLOSE SHOT - WOLF

He halts just inside the door and glances around the room, still with that same odd expression on his face. Then, with a start, he comes back to reality. With a smile he glances offscene at Else, and starts toward her.

17 CLOSE SHOT AT FIREPLACE

Wolf walks into the scene. Amelie, with the child still draped over a shoulder, is talking volubly as Else glances curiously around.

AMELIE
... and I said to Fritz, well, I never saw such servants in all my life, I said. Why, don't they realize they're working for Baron Frankenstein - nobility, I mean ...
(she pats Erwin automatically as he squirms, without missing a word)
... but they're stupid - peasants, Madame, really peasants -
(she discovers Wolf and goes right on without a pause)
- my goodness, Herr Baron, you're all wet! Why, it's raining!

WOLF
(dryly)
Perhaps you'd better put Erwin to bed, eh?

AMELIE
Oh, yes! Come on, Erwin.

She goes. Wolf comes closer to Else and puts an arm around her. She looks up at him soberly. He leads her to a chair. They settle themselves comfortably before the fire. Else looks up in some apprehension at a particularly vivid flash of lightning, accompanied by a heavy roll of thunder.

ELSE
What a terrible storm!

WOLF
(producing a pipe)
Yes; we got here just in time.
(he lights the pipe)
Like it so far?

ELSE
(slowly)
It's ... all right, Wolf.

WOLF
The place looks just the same as it did when I was a boy. Except for the picture of my father up there.

He indicates it.

18 INT. LIVING ROOM - ELSE AND WOLF - CLOSE SHOT

A new angle on the two as they sit, Wolf looking up at the portrait over the mantel. Else looks from the portrait to Wolf.

ELSE
Wolf, how long are we to stay here?

WOLF
(a little miffed, but polite)
Not any longer than we like. I'd rather hoped you'd like the place.
(Else is obviously ready to deny that hope, so he continues quickly)
Wait till morning, darling. When you see the countryside in daylight, you'll fall in love with it, I promise you.

But Else doesn't believe that, and the storm is making her nervous.

ELSE
Where are we to sleep?

WOLF
Oh, the bedrooms are magnificent here. Tired?

ELSE
Dreadfully. Aren't you?

WOLF
No. Really. And -
(with a shy grin)
I'm back home again, Else, you know. I want to - explore a little.

He rises, moves toward the bookcases that flank the fireplace.

19 INT. LIVING ROOM - WOLF - CLOSE SHOT

at the bookcase. He fingers the books on the shelves.

WOLF
(over his shoulder)
Even my father's books haven't been disturbed.
(he blows at them; a small cloud of dust rises)
Definitely.

CONTINUED

19 CONTINUED

WOLF (CONT.)
(he touches the books as he names them)
De Re Metallica ... the Necronomicon ... Roger Bacon ...
(he shuts his eyes as he touches one book after another, naming them)
... Euclid ... Paracelsus ... Avicenna!
(as he speaks the last name, he pulls the book from the shelf, opens his eyes)
See - I haven't forgotten!

He is jubilant at having proved to himself that he remembers such details after all these years. He puts the Avicenna back, takes out the next book, which is a musty, tattered leather-bound book of the journal type.

20 CLOSEUP - WOLF

He examines the book in some surprise, turning it over in his hands.

WOLF
What's this one -
(he turns it right-side up and sees the title)
A Diary ...
(he opens the book and riffles through the pages)
My father's diary!

21 INT. LIVING ROOM - CLOSE SHOT

in front of the fireplace. Wolf enters the scene and sits beside Else, who glances at the book in mild curiosity. Wolf turns the pages. The lightning-flashes illuminate the scene intermittently.

WOLF
(absorbed)
My father's diary ...
(he reads a few seconds, then looks up suddenly as he realizes that he is being a little rude)
I'm sorry, Else. But I was so surprised at finding this ...

ELSE
It's all right, dear.

CONTINUED

21 CONTINUED

WOLF
Listen.
(he reads)
"All is in readiness. The brain has been placed in the Monster's head, and we await the moment when he shall arise and live ..."

22 CLOSEUP - WOLF

He eagerly flips through the pages of the diary, stops at a page, and addresses Else, offscene.

WOLF
Listen - here's the part about the Bride they created for the Monster ...
(he reads)
"Pretorius and I have each created life.
(he mumbles, looking for a better starting place; then:)
"I was content to bring the dead back to life, but Pretorius has taken the other path. He has created it."

His voice continues over a series of flashes from "The Bride of Frankenstein," which are keyed to what he is reading.

WOLF
(continues reading)
"And so we are about to apply both our theories in an experiment that will transcend even the creation of my Monster.

"We are certain that much of the Monster's evil-doing is the result of loneliness; it must be a terrible thing to be the only one of one's kind in the world.

"We are therefore determined to create a synthetic being of the other sex: a Bride for the Monster.

"September 12th. The Monster, learning of our plans, is beside himself with joy. He is anxious to help us; our only difficulty is in restraining his eagerness. The work progresses. We have but to wait now until the equinox,

CONTINUED

22 CONTINUED

WOLF (CONT.)
when all the forces of nature combine to aid us.

"September 15th. All is in readiness. The Bride of the Monster sleeps - soon she will awaken to a new life, to the love this dreadful creature already displays for her. Today it was necessary for Pretorius to stupefy the Monster with a sleeping-draught to prevent his interference with our work.

"Geneva, September 24th. The deed is done. Three days ago, the equinoctial storms began, with a display of celestial electricity unparalleled in all our experience. At the height of the storm, Pretorius and I brought her to life."
(there is a pause.
Wolf repeats:)
Brought her to life.
(he reads again)
"But a terrible thing has happened. Pretorius lies dead in the ruins of the laboratory beside that Bride we created. I pray that the Monster also is dead. It is impossible that he could have survived; yet in my heart there is a lingering, guilty doubt which time alone can resolve.

"As we lifted her to her feet, as we unbound her body, the Monster burst into the laboratory. He attempted to embrace her, but the Bride, terrified at the horrible apparition, screamed and fled from him. The Monster's fury was terrible to behold. With one blow he dashed poor Pretorius senseless to the floor. I was certain that my own last hour had come; but the Monster, actuated by the first vestige of a kindly emotion toward the one who had created him, warned me to flee - even as his hand grasped the lever that was to send him and the others to certain destruction. I had barely time to escape when a terrible explosion - "

As he reaches the last words, a blinding flash of lightning blots out the picture. Simultaneously there is a peal of thunder louder than all the others. There is a stifled scream from Elsa.

23 INT. LIVING ROOM - FULL SHOT

The lights have been extinguished by the lightning-bolt, and the only illumination is that from the flashes outside. The storm howls and beats against the castle walls. In the darkness we can see Wolf and Else rise to go to the window.

24 INT. LIVING ROOM - CLOSE SHOT AT WINDOW

There is a glow in the sky as from a distant fire. Wolf and Else peer through the rain-splashed window pane.

WOLF
(trying hard to see)
It must have struck close by...
(he rubs the mist from the glass)
Something's on fire.
(he stares out the window a moment, then turns to Else)
I wonder if it could possibly have struck the ruins of the old laboratory...it's the only thing out in that direction...

Else clings to his arm, frightened.

WOLF
(musing)
An odd coincidence --

WIPE TO:

25 EXT. PRETORIUS' WORKSHOP RUINS - NIGHT - FULL SHOT

In the flickering light from a blazing dead pine, we discover a pile of rubble, the ruins of the old laboratory. Rusted, twisted pieces of lightning-attraction apparatus used in "The Bride of Frankenstein" protrude from the mass of broken rock. It is a desolate spot, surrounded by jagged rocks and twisted dead trees, and the uncertain light from the blazing tree serves only to heighten the eerieness of the place. Here the storm rages with unabated fury, the wind howling and the rain whipping the rocks viciously. THE CAMERA BEGINS TO MOVE in toward a half-buried iron door, vaguely seen under an overhanging rock. As the door, illuminated only by the light from the burning tree, fills the frame, THE CAMERA STOPS and HOLDS on the door. Over the SOUND of the storm we hear the measured SOUND of repeated blows, as of a massive fist hammering on the other side of the door. There is a vivid flash of lightning; the door shudders and starts slowly to open. The lightning flashes again, and we catch a fleeting glimpse of a

25 CONTINUED

great scarred hand pushing the door open. A dog howls somewhere in the distance as we

WIPE TO:

26 INT. LIVING ROOM - CLOSE SHOT

at the window. Else and Wolf are still gazing out the window. The howl of the dog comes over the scene, and Else moves closer to Wolf, shuddering.

WOLF
(thoughtfully)
I wonder what started the dogs howling...

Else is genuinely frightened. These weird occurrences are too much for her.

ELSE
(in a frightened whisper)
Maybe...maybe the Monster...

WIPE TO:

27 EXT. FOREST PATH - NIGHT - FULL SHOT

This is a bridle- and foot-path that winds through the dense forest surrounding the castle. The path is a quagmire now, the forest full of the sounds of the storm. The trees overhanging the path bend low with the force of the wind; the rain here, due to the overhanging branches, is a steady drizzle. Along the path rides a belated gendarme, muffled in his greatcoat, soaked to the skin. He is slumped in his saddle wearily, but he raises his head and peers uneasily about as the howls of the dog come to his ears. In the forest beyond the path there is a vague suggestion of movement, felt rather than seen by the rider; and he urges his tired horse into a jog-trot, riding out of the scene. As he disappears, there is a flurry of hoofs OFFSCENE, a revolver shot, and the high-pitched scream of a man in mortal terror. The horse reappears, galloping madly back along the path, riderless, the reins flying. THE CAMERA PANS OVER, STOPPING on the huddled, broken form of the gendarme sprawled on the wet earth. Again there is a sinister suggestion of movement among the trees in the background. The dismal howl of the dog is the only sound as we

WIPE TO:

28 INT. PEASANTS' HUT - NIGHT - MEDIUM SHOT

A rudely built one-room hut somewhere in the depths of the forest. Though the storm still rages without, the interior of the hut is cosy and warm. The only illumina-

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28 CONTINUED

tion is that from the dying fire in the fireplace, which pervades the whole room with its comfortable glow. The father of the small family sits alongside the fire on a three-legged stool, smoking his pipe, at peace with the world, while the family cat drowses beside him on the hearth. THE CAMERA PULLS BACK to a WIDER ANGLE, showing a four-year-old boy kneeling alongside a cot. The child's mother sits on the cot, smiling at him as she prompts him in his going-to-bed prayers.

29 INT. PEASANTS' HUT - NIGHT - CLOSE SHOT

The mother smiles as she prompts the child.

MOTHER
...I pray the Lord...

CHILD
(repeating after her)
I pray the Lord my - uh - soul to keep. Uh -

MOTHER
(patiently)
If I should die...

30 INT. PEASANTS' HUT - NIGHT - CLOSE SHOT AT FIREPLACE

The father smiles as the child's words come over the scene.

CHILD'S VOICE
(on s.t.)
If I should die before I wake...

The cat springs to its feet with a snarl, its back arched, its tail lashing. The father reacts in surprise. The enraged cat is glaring at the door, hissing and spitting.

31 INT. PEASANTS' HUT - NIGHT - CLOSE SHOT AT BED

The youngster, still on his knees, looks curiously over his shoulder as the cat's yowling continues on the s.t. The mother, alarmed, crosses herself. The sound of a crashing blow on the door is heard.

32 INT. PEASANTS' HUT - NIGHT - CLOSE SHOT AT DOOR

The cat is still snarling at whatever is beyond the door. The man, puzzled, gets slowly to his feet and makes a motion as if to open the door; but the woman, springing to his side, holds him back.

WOMAN
No - no - don't open it -

32 CONTINUED

The child, curious but unfrightened, toddles to his mother's side. As the three stand uncertainly before the door, there is another crash, and the door starts to cave inward.

33 INT. PEASANTS' HUT - NIGHT - CLOSE SHOT - REVERSE ANGLE

showing the frightened faces of the father and mother. The child clings to the mother's skirts; the man places his arm protectingly around his wife's shoulders. There is a rending crash as the door falls; stark terror shows in the three faces. The woman screams as we

WIPE TO:

34 INT. LIVING ROOM - CLOSE SHOT

The electric lights are still off. Candles have been placed on the mantel and on the table alongside the chair in which Wolf sits, staring dreamily at the fire, the book still open on his lap. Else, too, stares at the fire, but there is a hint of apprehension in her face. The sounds of the storm are muted now; the lightning flashes are seen at increasingly longer intervals. Wolf continues to stare into the fire as he speaks.

WOLF
It was a wonderful thing my father did...to create a living being.

Else glances at him, but does not speak.

WOLF
(continuing after a pause)...
A magnificent dream...to bring life to mouldering bones...to make the dead walk again...

35 CLOSEUP - WOLF

His eyes gleam in the firelights as he goes on dreamily.

WOLF
He was on the very edge of discoveries that would have shaken the world...
(he lifts the book, and reads a passage)
" ... might have discovered the secret that God is so jealous of -- the secret of life ..."
(he looks up dreamily)
And he gave it all up, finally. I wonder why... It wasn't like him to quit

36 CLOSEUP - ELSE

She looks straightforwardly at Wolf, offscene, as she speaks.

ELSE
Perhaps because he realized that what he had done was the blackest blasphemy, Wolf.

WOLF'S VOICE
(offscene)
I wonder.

37 CLOSE TWO-SHOT - ELSE AND WOLF

Wolf still does not look at Else as he speaks. The fire seems to have fascinated him. The dancing flames cast weird flickering shadows on his face.

WOLF
It was such a little thing that changed everything. What might have happened if the creature's brain had been a normal one, instead of a criminal's?

ELSE
(without looking up)
It's still unspeakable.

WOLF
(abstracted)
No.

38 CLOSEUP - WOLF

He becomes more animated, but still does not look at Else.

WOLF
He almost had the secret. He was almost able to give us the key that would unlock the shackles of Death. And -
(he pauses, then looks at Else, offscene)
He was right, Else. He could have done it. It was only because of a stupid assistant's clumsiness that his...experiments ended as they did.

39 TWO-SHOT - ELSE AND WOLF

Else meets his eyes.

ELSE
I think it was foreordained that he failed. God never intended that man should learn that secret.

WOLF
But my father did learn it. The failure was not his!

ELSE
(quietly)
You believe that your father's theories were just and right?

WOLF
I -

ELSE
We must all die one day, Wolf. Would you be willing to have - my weary body brought back from the grave to walk with you again?

Wolf is taken aback at her logic. He fumbles for an answer, then finds refuge in an uneasy half-laugh.

WOLF
I - well -
(then with an abrupt change of manner, jeering at himself)
I'm talking like an idiot.

Else rises.

ELSE
I'm going to see if Erwin's comfortable.

Wolf stands.

WOLF
I'll go with you.

He shoves the book in his pocket, picks up a candle and they move away, Wolf's arm about Else's shoulder.

40 INT. CASTLE HALLWAY - MED. SHOT

The hallway is dark, but a rectangle of light from an open door is seen on the floor. Else and Wolf enter from the foreground and move down the hall together toward the open door. As they approach it, Amelie, the governess, looks out and smiles a greeting. She puts a finger to her lips to indicate that the child is asleep. Wolf and Else move on toward her.

41 INT. ERWIN'S ROOM - MEDIUM ANGLE SHOOTING TOWARD DOOR

Amelie steps aside as Wolf and Else enter. The bleak castle chamber has been partially transformed into a nursery. A couple of toys lie on the floor; the child's clothes are draped over an antique chair; one or two pictures, obviously hastily clipped from magazines, are fastened to the walls. At one side of the room is a large, ancient bed of the four-poster variety. A table with a shaded candle stands alongside the head. Else and Wolf move to the bedside, and THE CAMERA MOVES WITH THEM into a CLOSE SHOT. Erwin is lying asleep in the huge bed, a favorite toy clutched in his arms. He stirs as the light from Wolf's candle strikes his face. As Else bends over him tenderly, the child opens his eyes. He smiles sleepily.

ERWIN
Mamma ... Amelie found teddy-bear.

He shuts his eyes tightly and is sound asleep again in an instant. Else kisses him gently, as Wolf smiles fondly at the two.

DISSOLVE TO:

42 EXT. PEASANTS' HOUSE - NIGHT - MED. SHOT

The storm is beginning to blow itself out. The thunder and lightning are distant now, and the rain has settled to a lighter downpour that gives signs of soon slackening. The door of the hut is torn off its hinges, and beyond it we can see the interior of the hut, faintly illuminated by the embers of the almost dead fire. THE CAMERA MOVES IN toward the door. In the doorway lies the body of the cat. It seems to have been trampled to death by some great beast. There is a glimpse of a lifeless hand beyond on the floor: the hand of a small child.

DISSOLVE TO:

43 INT. WOLF FRANKENSTEIN'S CHAMBER - NIGHT - MEDIUM ANGLE

shooting from the interior of the room toward the door. A candelabrum on an ancient chest of drawers supplies most of the light for the room, which is similar in general aspect to the others we have already seen in the castle. The walls are of roughly plastered stone, hung with the antlers of stags, crossed sabres, old framed photographs. There is a kind of archaic elegance about the room: the master's chamber in a feudal castle. A desk, a small bookcase, a massive canopied bed, and one or two uncomfortable-appearing carved armchairs comprise the room's furniture; several roughly

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43 CONTINUED

tanned skins of animals are arranged at intervals on the worn stone floor. Wolf enters through the open door, carrying a candle in an ancient brass candlestick, which he sets down on the desk. He glances at the huge bed, smiles reminiscently, and crosses to pick up his dressing-gown which lies across the coverlet.

44 CLOSE SHOT - WOLF

He takes off his coat, tosses it on a chair, and dons the dressing-gown. Picking up the coat again, he rummages through the pockets for his pipe and tobacco, also discovering the diary which he had carelessly thrust into one of the pockets. He tucks the book into a pocket of the gown, lights his pipe and strolls aimlessly to the window, THE CAMERA MOVING WITH HIM. He draws back the curtain, opens the window, and looks down.

45 EXT. CASTLE - NIGHT - WIDE ANGLE

shooting from Wolf's chamber window down on the courtyard and the surrounding forest. The rain drips dismally on the stones of the court; lanterns, set high in the masonry, cast weirdly shaped shadows on the rain-dotted puddles. The moon is coming out from behind the ragged clouds as the storm subsides. There is the sound that might be a footstep, and a suggestion of movement in the shadows.

46 INT. WOLF'S CHAMBER - CLOSE SHOT AT WINDOW

Wolf, attracted by the vague movement, looks down. He scans the courtyard carefully, then calls.

WOLF

Fritz!

(a pause)

Hello, Fritz!

There is no response. Satisfied that his eyes have deceived him, Wolf closes the window. He takes the book out of his pocket and turns toward the bed. He looks up.

47 INT. WOLF'S CHAMBER - WIDER ANGLE

Elsa is entering the room. Her blond hair is arranged in two braids; she wears a long white robe. Wolf advances to meet her.

48 TWO-SHOT - WOLF AND ELSE

Wolf, in some concern, takes Else's hand.

WOLF
Still up, darling? What's the matter?

ELSE
(with a nervous frown)
I can't sleep, Wolf:

WOLF
Why -

ELSE
It's this place, Wolf! I'm afraid!

Wolf takes her in his arms with a smile, but she goes on.

ELSE
I know I'm being childish, but - did you ever feel as if someone were watching you - watching every move you make, leering at you from dark corners, watching ... and waiting ...

Wolf holds her away from him, laughing indulgently down at her.

WOLF
Anyone'd think you've been reading my father's old diary...

ELSE
I can't help it, Wolf, I -
(then realizing what he said)
You're not still reading that!

49 CLOSEUP - WOLF

over Else's shoulder. His face expresses mild surprise at her vehemence.

WOLF
Why, Else!
(his face grows serious)
What are you thinking of, darling? Surely you don't think that I -

50 CLOSEUP - ELSE

over Wolf's shoulder. Tears start in her eyes.

ELSE
How can I help thinking of - that, Wolf? Do you think I've ever forgotten that you're the son of Henry Frankenstein?
(as Wolf starts)
I'm sorry ... oh, I'm sorry, Wolf ... but - ever since we were married it's - it's - been there - between us -

51 CLOSE TWO-SHOT - WOLF AND ELSE

He looks into her eyes. She goes on, tearfully.

ELSE
They said there was a curse on the Frankensteins - I've always been afraid ... that you'd - your father's son -

WOLF
(interrupting her)
Now wait a minute. Do you mean to say that you're worried that I'll be wanting to make another Monster, as my father did?

ELSE
(with a shudder)
It wasn't so bad back in the city ... but here in this lonely place - where it happened -

52 WIDER ANGLE

Wolf lifts Else's chin, looks into her eyes.

WOLF
(very seriously)
Darling, that's being morbid. It isn't like you.
(Else drops her eyes)
Now, look. All that Monster business is finished. There isn't any Monster. There isn't going to be any. Even if I wanted to make one myself -
(Else looks up again, fearfully)
- which I don't, of course - it would be impossible. It couldn't be done.

CONTINUED

52 CONTINUED

WOLF
(cont'd)
without using my father's formulas and notes...and they're buried with him -
(there is a sound off-scene, and Else's eyes dart toward the window. Wolf pays no attention, but goes on)
- in our family tomb -

53 EXT. CASTLE - NIGHT - WIDE ANGLE

The castle wall outside Wolf's room. Through the lighted window we can catch a glimpse of Wolf and Else in the positions in which we left them. But a huge shadowy figure is lowering itself from a position from which it must have heard and seen all that has taken place in the room. The shadow, still vague and indistinguishable, moves away, pausing momentarily to pluck a lantern from the wall of the courtyard.

54 INT. TOMB - NIGHT - WIDE ANGLE

The set is similar to the tomb set used in "The Bride" - a long corridor leading to a wider open space near THE CAMERA. The walls are blotchy with mold and dampness; the only light comes from a few high-set windows through which the flickering light of the torches outside casts an uncertain light. There is no sound for a few seconds; then the unmistakeable sound of protesting hinges is heard as a heavy iron door at the far end of the corridor is forced open. The light from a lantern shines through the opened door, and as the door closes, the light starts to advance toward the CAMERA. It is impossible to see the bearer of the lantern; the light is always held so that it casts nothing but a shadow behind it. The light comes closer and closer, and its approach is accompanied by heavy, dragging footsteps: footsteps that we identify with the Monster. As the lantern approaches, its beams flash on a series of metal plates fastened onto the walls: when the light is almost upon us, THE CAMERA PANS OVER to the closest of these metal plates. In the unsteady light from the lantern the incised lettering is disclosed:

HEIR RUHT IN GOTT
HENRY, BARON FRANKENSTEIN
1874-1919
R.I.P.

CONTINUED

54 CONTINUED

THE CAMERA HOLDS on the brass plate a few seconds; then, as the sound of another metal door being opened is heard, THE CAMERA DOLLIES over to follow the great uncertain shadow into the tomb. Always the dark figure remains between the light and THE CAMERA, so that it is impossible to identify it. In the center of the tomb stands the coffin of Baron Frankenstein on a sort of dais, the dim light from a high barred window falling across it. THE CAMERA FOLLOWS the menacing figure as it stops alongside the coffin and bends over it. The sound of the coffin lid being wrenched off is heard; then the sullen thud as the lid is dropped to the floor. The figure fumbles with the interior of the coffin a moment, then turns. In the light from the lantern we can dimly make out a small metal box in its hands. The box is opened as THE CAMERA MOVES IN CLOSE. We can see that it contains papers. The box is lifted up AND THE CAMERA FOLLOWS IT. Apparently the intruder is examining the contents of the box at close range. There is the sudden sound of a rat scurrying across the floor, and the figure turns its head sharply into a CLOSEUP that fills the screen, sharply lighted by the lantern on top of the coffin. It is the Monster, leering ferociously at us.

55 INT. TOMB - MEDIUM SHOT

shooting toward the entrance to Baron Frankenstein's tomb. The Monster, clutching the papers, comes out of the tomb, closes the door. He looks about uncertainly, then moves away toward a flight of stairs that leads upward from the tombs. THE CAMERA PULLS BACK as he starts slowly up the stairs with the lantern. He continues on up as we

FADE OUT.

FADE IN:

56 CASTLE DINING-ROOM - DAY - WIDE ANGLE

This is a bright, sunny room similar in general appearance to the living-room of the castle, but much smaller. A massive antique sideboard replaces the overstuffed furniture of the other room, and the dining-table is of somewhat baroque appearance, with places laid for two. The child Erwin is seated at a smaller table near the tall window in the sunshine. He is busily engaged in putting away his breakfast as Amelie, the governess, supervises. THE CAMERA MOVES IN ON THE CHILD'S TABLE.

AMELIE
Drink your milk, Erwin. It's good for you. Nothing like milk!

ERWIN
Sure. I like milk.
(he drinks loudly)
Have to be strong.

AMELIE
(with a smile)
Of course. Lion hunters always drink lots of milk.

ERWIN
(interested)
D'you suppose there are many lions around here, Amelie?

AMELIE
(straight)
Hundreds of 'em.

ERWIN
Fine. And tigers?

AMELIE
Lots of tigers. Why, we've been simply knee-deep in tigers!

ERWIN
That's good. I want to get a tiger for a rug for daddy's study.

AMELIE
I'd like an elephant myself.

ERWIN
Well, I don't know if there's any elephants, but if I find one, I'll bring it home to you. You know what?

56 CONTINUED

AMELIE
What?

ERWIN
I think there are rhinocer - rhinoss -

AMELIE
Rhinoceroses.

ERWIN
Mm-hm. I think there's them around here too. I heard one barking last night.

AMELIE
You did?

ERWIN
Mm-hm. It went WOOOOOOOOOO!
(he takes another drink of milk)
WOOOOOOOOOO!

AMELIE
Is that the way rhinoceroses go?

ERWIN
That's the way this one went. WOOOOOOOOOO! Where's my gun?

WOLF
(offscene)
What are you going to do with your gun?

THE CAMERA PULLS BACK to show Wolf leaning over the youngster.

ERWIN
Good morning, daddy. I'm going to shoot rhinopulouses with my gun and lions and tigers and a elephant for Amelie.

Amelie giggles.

57 TWO SHOT - WOLF AND ERWIN

Wolf picks up the child and smiles at him affectionately.

WOLF
You want to be careful, Erwin. They have game wardens in this part of the country.

CONTINUED

57 CONTINUED

ERWIN
(turning around to address Amelie)
Maybe that's what went WOOOOOOO! last night instead of a rhinometer. A game warren.

WOLF
(laughs)
Well, go on and get your hunting done. But don't get lost.

ERWIN
Us explorers don't get lost, daddy. Lemme down.

He wriggles his way out of Wolf's arms.

58 WIDER ANGLE

including Else, who has risen from the table. Amelie is handing the child his toy rifle.

ERWIN
Thank you, Amelie. Has it got lots of bullets in it?

AMELIE
It's loaded right up to here.
(she indicates on the rifle barrel)

ERWIN
(judicially)
That ought to be enough.
(he looks up at his father)
I might have to shoot a rhinossefant two or three times. Well, goodby.

59 CLOSE TWO SHOT - ELSE AND ERWIN

as she folds the child in her arms and kisses him.

ELSE
Don't let any of the wild animals get you, darling.

CONTINUED

59 CONTINUED

ERWIN
(loftily)
Huh! Me?
(he lifts his rifle and levels it professionally)
Bang!

He wriggles out of his mother's arms.

60 WIDER ANGLE

Else and Wolf watch him, smiling, as he hastens away.

ERWIN
(at the door)
'By!

WOLF
Good hunting, son.

The young man disappears through the door. Wolf turns to Else and assists her to a seat at the table, then goes to his own place, where Fritz holds his chair. He sits. THE CAMERA MOVES IN to a CLOSE SHOT of the two at the table. Fritz begins to serve breakfast.

WOLF
(a little quizzically)
Well?

Else looks up in mild surprise.

WOLF
(with a smile)
Well?

ELSE
(forced to smile, too)
It really isn't so bad in daylight, is it?

WOLF
(grinning)
You see -

ELSE AND WOLF
(together)
I told you so!

61 TWO SHOT - WOLF AND ELSE, FAVORING ELSE

She is a little self-conscious as she speaks of last night.

ELSE
I don't know what it was last night - the storm, perhaps. I'm sorry I was so silly, Wolf.

WOLF
Oh, forget it, please! I know how it is - a strange place, and all those old stories and everything. Isn't it a beautiful morning?

ELSE
It's lovely. Everything looks so clean and bright after the storm....

62 TWO SHOT - WOLF AND ELSE, FAVORING WOLF

He smiles across at her.

WOLF
Then you're not going to mind staying here.

ELSE
(candidly)
I'm afraid I'm going to like it.

They both laugh; but Else's expression grows more serious.

ELSE
I just hope there won't be any more nights like last night, though.

WOLF
(practically)
There won't be, if you don't think about - things.

Fritz moves into the scene to serve Wolf.

WOLF
Good morning, Fritz.

FRITZ
Good morning, sir. Madame.

63 TWO SHOT

Fritz serves breakfast to Wolf and Else. The shouts of young Erwin come over the scene: "Bang! Bang!" etc. Wolf and Else smile at each other across the table.

CONTINUED

63 CONTINUED

WOLF
I remember the wonderful times I had around here when I was a child. Used to go hunting lions and tigers and rhinossephants just like he does.
(he takes a reflective bite of toast)
Only I used a bow and arrow.

ELSE
You know, this room wouldn't be so bad if it were fixed up a little...

WOLF
Well, go ahead. Do whatever you want to. The place is ours.

ELSE
(with a smile)
It seems so odd, to own a castle. A real castle.

WOLF
It's always been ours. Arnold, the first Baron Frankenstein, built it in 1194.

ELSE
And which are you?

WOLF
Twenty-seventh. You're the thirty-third Baroness Frankenstein, though. Hugo and the first Wolf each had two wives, and Lothar had five.

ELSE
He did?

WOLF
Hedwig, Theresa, Elise, Hertha, and Beatrix. He died in 1401.

ELSE
I should think he would.

64 TWO SHOT - ANOTHER ANGLE

Wolf grins appreciatively at Else's comment. He goes on.

WOLF
Erwin's the first of the direct line of the Frankensteins that wasn't born in the castle here.

64 CONTINUED

ELSE
Really?

WOLF
All the Frankensteins have been born here - and strangely enough, they've all died here. Baldwin came home from the Crusades to die here; Adalbert was wounded at Solferino in 1859, and they brought him across the Alps in a litter slung from mules so he could die here. My father - oh, but let's not get involved again...that really was quite a storm last night.

ELSE
Yes.

WOLF
I remember a storm like that when I was seven years old - oh, I wonder if the lightning did strike old Pretorius' laboratory last night.

Else's expression grows tense as the conversation inevitably takes this turn.

ELSE
(trying to change the course of the conversation)
It struck somewhere close, I'm sure. Are you going down to the village this morning?

WOLF
I'm going to take a walk. You know, one day I must explore that old place. Probably some interesting things there.

ELSE
I shouldn't care for it myself.

WOLF
Well, of course, I have a sentimental reason for being interested in it.

65 CLOSEUP - WOLF

He continues thoughtfully.

WOLF
Father's experiments there, with the old Doctor...trying to create a companion for -

He breaks off as he glances up.

66 CLOSEUP- ELSE

Fear is in her eyes, but she smiles bravely at Wolf.

ELSE
I thought we weren't going to talk about....

67 TWO SHOT

Wolf rises and steps to Else's side.

WOLF
(contrite)
I'm sorry, dear. I'll forget it. We're going to enjoy our stay at Castle Frankenstein, aren't we-- and leave old ghosts alone?

Else takes his hand and smiles up at him wordlessly.

WOLF
I'll not say another word about-
(he grins)
There I go again.

Else pulls his head down, and they kiss. Wolf straightens up again as Else speaks.

ELSE
If you're going for a walk, you'd better get started.

WOLF
Why don't you go with me?

ELSE
Next time. I've plenty of things to do, with a brand new staff of servants. I--

She looks up as the door opens with a clatter.

68 WIDER ANGLE

shooting toward the door from a fairly low set-up. Young Erwin, clutching his toy gun, runs toward them.

ERWIN
(rushing in)
Mamma, I want something to eat. I'm hungry!

68 CONTINUED

He runs directly into his mother's arms. Wolf and Else smile at him.

ELSE
But you only finished your breakfast a few moments ago, darling ..

ERWIN
Yes, but hunters get awfully hungry, mother. Can't I have something? I'll bring you a gy-raffe.

Wolf laughs; Else, with a grimace, breaks off a bit of toast and gives it to the youngster.

WOLF
I'll be back by lunch time, Else.

ELSE
You're getting more like your son every day.

WOLF
(grinning)
That's right. Goodbye.

ELSE AND ERWIN
Goodbye.
(ad lib.)

As Wolf walks toward the door, Erwin climbs into his vacated chair. Wolf reaches the door, and Fritz appears with a soft hat and a shooting-stick, which he hands to Wolf. THE CAMERA STARTS TO MOVE IN TOWARD THE DOOR. Wolf turns and waves.

WOLF
(at the door)
'By!

ELSE AND ERWIN'S VOICES
Goodbye!

The door closes behind Wolf. THE CAMERA CONTINUES TOWARD THE DOOR, THEN BEGINS TO MOVE UPWARD, CENTERING ON A LONG TAPESTRY that hangs on the wall. IT MOVES ON.

ERWIN'S VOICE
Now I'm the head of the family, aren't I, mother?

ELSE'S VOICE
And you make a very handsome one, too, son.

CONTINUED

68 CONTINUED - 2

They both laugh delightedly. THE CAMERA, NOW CLOSE TO THE TAPESTRY, MOVES ON UPWARD ALONG IT. As it reaches the top, we discover that the hanging is slightly awry. THE CAMERA MOVES ON INTO A CLOSEUP: The Monster is peering down at Else and Erwin from an embrasure in the wall. He leers, and we

DISSOLVE TO:

69 EXT. FOREST ROAD - DAY - FULL SHOT

This road through the forest is good enough for motor traffic in fine weather; but the storm of the previous night has made it all but impassable. Puddles are everywhere; here and there fallen trees testify to the fury of the storm. However, the bright sun promises speedy improvement, and a light breeze stirs the leaves. Wolf appears, making his way carefully along the road. He pauses occasionally to admire some particularly charming vista, and goes on.

70 EXT. FOREST ROAD - MEDIUM SHOT

As Wolf trudges cheerfully along the road, a group of two or three mounted gendarmes appears around a bend, coming toward him. Wolf glances up in surprise, and steps over to the side of the road to allow them to pass.

71 EXT. FOREST ROAD - CLOSE SHOT

The gendarmes ride up alongside Wolf, who calls a cheerful greeting to them.

WOLF
Good morning!

FIRST GENDARME
Good morning, sir.

He and the others touch their kepis as they rein in their horses.

WOLF
Quite a storm last night, wasn't it?

FIRST GENDARME
Pretty bad.

SECOND GENDARME
Pretty bad.

CONTINUED

71 CONTINUED

FIRST GENDARME
You a newcomer here, sir?

WOLF
I used to live here when I was a child; I'm here more or less on a visit.

FIRST GENDARME
That so? Might I ask your name, sir?

WOLF
Frankenstein.

The gendarme gives him a sharp glance at that.

FIRST GENDARME
Excuse me, Herr Baron!

He and the other gendarmes salute. Wolf smiles and executes a casual salute in return. During the last couple of speeches the creaking of approaching carts has been growing louder. The gendarme now glances over his shoulder.

FIRST GENDARME
You had best step back a bit, Herr Baron.

Wolf looks up.

72 TWO-SHOT - WOLF AND FIRST GENDARME

Down the road in the b.g. come two rude carts, drawn by heavy draft-horses. Several canvas-shrouded objects can be seen in the carts.

WOLF
What's this?

FIRST GENDARME
Victims of the storm.

WOLF
(shocked)
What!

He removes his hat.

FIRST GENDARME
Yes.
(as he speaks, the two carts pass, keyed to his description)

72 CONTINUED

FIRST GENDARME (cont'd)
Gendarme Schröder ... his horse bolted and threw him.

(we observe the one body, shrouded in canvas, as the cart passes in the immediate b.g. Alongside it is a gendarme's helmet and sword)

His neck was broken. And -

(the second cart, with three other bodies, one of them the child's, also shrouded in canvas, passes)

- these others died when their house was destroyed by lightning and wind. They -

(he looks uncomfortable)

- there was a pack of wolves, apparently, also, last night...

Now the carts have passed. Wolf looks after them.

WOLF
A child!

FIRST GENDARME
Yes. Mother, father, and child. Too bad.

WOLF
How horrible!

73 REVERSE ANGLE - MEDIUM SHOT

The carts are disappearing along the muddy road. The gendarme signals to his companions, and they prepare to leave. Wolf halts him.

WOLF
Look here, if there's anything - any expenses, or - well, I mean tell the Burgomaster to let me know, will you?

FIRST GENDARME
He will be grateful, Herr Baron.

The gendarmes salute Wolf and start to move away.

CONTINUED

73 CONTINUED

FIRST GENDARME
Wiedersehen, Herr Baron.

SECOND GENDARME
Wiedersehen, Herr Baron.

WOLF
Wiedersehen.

The gendarmes ride away. Wolf looks after them a moment, then puts on his hat, turns, and continues his walk.

74 EXT. RUINS OF PRETORIUS' LABORATORY - DAY - WIDE ANGLE

This is the locality we saw in Scene 24, at night. Even in the bright sunlight it is a forbidding and desolate spot. The principal feature is a high pile of shattered rock and building-stones, from which protrude twisted, rusty fragments of the electrical equipment used in creating the Bride. The massive iron door through which the Monster escaped is seen, too, under an overhanging rock. The trees that surround the ruins are long dead, grotesquely twisted. The charred stump of the burned pine tree is seen alongside the ancient door, and a solitary raven, perched on a blackened branch, emits a shrill caw as Wolf comes closer, picking his way with care through the maze of puddles; the raven takes flight, and Wolf pauses to watch it as it disappears.

75 CLOSER ANGLE

Wolf walks into the scene. His manner is quite casual as he picks up a fragment of some mechanical device and studies it. He tosses it away and continues his idle inspection of the place: pulling at a half-buried lightning-rod, kicking at partially embedded conduits, etc.

76 EXT. RUINS - DOOR - MEDIUM SHOT

With the half-buried door in the background, Wolf wanders into the scene. Noticing the door, he moves toward it, THE CAMERA DOLLYING WITH HIM, until he stands directly alongside it. Curiously, he kicks the door; it gives out a hollow boom. Something attracts his attention; he bends over to look at it more closely, AND THE CAMERA MOVES IN WITH HIM TO A CLOSEUP. He fiddles with the latch on the door which, amazingly, is rather loose. He exclaims in surprise at his discovery, then without much expectation of any result, tugs on the door. To his amazement, the ponderous door gives a trifle.

77 EXT. RUINS - DOOR - CLOSE SHOT

from another angle. Wolf heaves away on the door, which slowly swings open, showing a yawning black passage beyond. He peers inside, then props the door open with his shooting-stick, looks around, and enters.

78 INT. RUINS - REVERSE ANGLE - MED. SHOT

Silhouetted against the open doorway, Wolf cautiously makes his way down the passageway, which is littered with broken pieces of apparatus. He pauses to light a match.

79 INT. RUINS - CLOSE SHOT

We can see Wolf in the semi-darkness turning a corner in the passage.

80 INT. RUINS - CLOSE SHOT

It is much darker around the corner, and a wall of debris blocks Wolf's way. He lights a match, then quickly taking a notebook from his pocket, tears out a few leaves and lights them. In the flickering light from the burning paper, a hole is seen through the debris, close to the floor of the passage. Wolf inspects it closely, then bends down and makes preparations to go on through.

81 INT. RUINS - THE LABORATORY - CLOSE SHOT AT PASSAGE

It is quite dark inside the laboratory. The silhouetted outlines of Wolf's head can be seen in the passage; he wriggles through and jumps down. We can see him but very dimly in the darkness. He lights a match, and holding it before him, starts to investigate.

82 CLOSE SHOT - WOLF

He strains his eyes to discover what is in the place, but the light from the match is little help. Suddenly there is a loud clank as he stumbles against a dangling chain. He recoils in alarm, then by the aid of another match discovers what made the noise. He grasps the chain. Far away there is a loud screeching, rasping sound as of rusty iron moving. A shaft of light strikes Wolf's face from above. He pulls again on the chain as he stares upward; the screeching sound continues and the shaft of light widens on Wolf's face.

83 INT. LABORATORY - SHOOTING UPWARD - WIDE ANGLE

Far above, a sliding door moves aside as Wolf continues to operate the chain drive. Clouds scud across the sky, and the outline of a tree above seems very small.

84 INT. LABORATORY - WIDE ANGLE

The light from the opening above weirdly illuminates the place. Here is all that is left of the laboratory where the Bride was brought to life. Alone one wall are banks of electrical instruments, meters, and switchboards. A huge timber lies across the twisted operating table. Broken glass litters the floor, and a gigantic cable twists across the floor to a huge pair of electrodes. Heaps of dust and rubble are everywhere. Wolf walks into the scene, a tiny figure in the tremendous cavern.

85 MEDIUM SHOT

Wolf walks across the floor, THE CAMERA DOLLYING WITH HIM, curiously examining the contents of the cavern. He is intensely interested in what he sees. He pauses before a sagging table, laden with beakers and flasks, some of which are unbroken. He picks up a beaker, studies the crystallized contents, puts it down, and walks on. The electrical installation interests him, and he stops before a bank of dials of ammeters, voltmeters, and other electrical devices. Curiously he twists a vernier knob, and the needle of an ammeter in front of him quivers. He bends over for a closer look, repeats his action, and the needle moves. He murmurs his surprise.

WOLF
Hmm... must have been the lightning...

He moves on. On another table an array of broken glass stops him. He pokes the broken pieces aside, revealing four or five small human skeletons, each about eight inches in height.

86 CLOSE SHOT

of the pile of broken glass, with the tiny skeletons lying among the pieces. Around the skeletons are shreds of rags and bits of costumes: a part of a kingly robe; a smashed archbishop's mitre; a mouse-gnawed ermine robe, and so forth. Wolf puts forth a hand to touch one of the skeletons. It crumbles into dust.

87 MEDIUM SHOT

With a shudder, Wolf moves on across the room. From beneath a pile of debris, a grinning skull stares up at him. A smashed pair of horn-rimmed spectacles lies beside the skull. Wolf looks down at it.

WOLF
(murmurs)
Pretorius...

He turns away in distaste. Alongside the pile of debris is another skull. He bends down to examine it.

88 INSERT - SKULL

The skull has been neatly trephined. A few strands of long black hair still adhere to the thing.

WOLF'S VOICE
The Bride ...

89 MEDIUM SHOT

Wolf straightens up with a shudder. He walks again to the bank of electrical instruments, twirls the same vernier knob. The voltmeter needle responds, and there is a faint crackle and a spark from a pair of electrodes set in the panel above it. Wolf thoughtfully turns away. His head is bent as he crosses the floor toward the opening through which he entered. His footprints are clearly visible as he plods through the dust. Suddenly he stops, bends down to examine something.

90 FLOOR - CLOSE SHOT

We see his footprint in the dust. Wolf's foot comes into the picture, impresses another footprint alongside the first. His foot is withdrawn, and we see that the prints coincide. THE CAMERA PANS OVER TO THE RIGHT. A gigantic footprint is clear in the dust alongside Wolf's. THE CAMERA STAYS ON IT FOR A MOMENT, THEN PANS UPWARD to show that the gigantic footprints lead to the same hole in the wall through which Wolf entered the place.

91 CLOSEUP - WOLF

His face wears a thoughtful, apprehensive expression.

DISSOLVE TO:

92 EXT. FOREST ROAD - FULL SHOT

Wolf is striding purposefully down the road toward the castle.

93 CLOSER ANGLE - MOVING SHOT

THE CAMERA DOLLIES WITH Wolf as he hastens along the path. His expression is at once grim and apprehensive. He glances back over his shoulder, then steps out faster than ever.

DISSOLVE TO:

94 INT. CASTLE - DINING ROOM - MED. SHOT

Fritz is completing laying the table for luncheon. Amelie, the governess, is giving him a hand, but not working very hard.

FRITZ
I much prefer the city.

AMELIE
I don't. I think it's wonderful out here in the country. I love it.

FRITZ
The country's all right. You've got the Herr Baron's knife on the wrong side. The country's all right - but not this part of it.

AMELIE
(changing the silver around)
Oh, Fritz, you're being silly.

FRITZ
(with what irony he is capable of)
Oh, do you think so? Where are the salad forks?
(Amelie opens a drawer in the sideboard and produces them)
You think so, eh? Well, I don't.

He puts the salad forks in place.

AMELIE
(watching him)
Why, Fritz?

CONTINUED

94 CONTINUED

Fritz pauses and fixes her with a baleful eye.

FRITZ
You ask why?
(Amelie nods)
I'll tell you.
(he glances furtively around)
Did you ever hear of the Frankenstein Monster?

AMELIE
(this amuses her)
Oh, Fritz! The Frankenstein Monster! How ridiculous!

FRITZ
That's right, laugh!

95 CLOSEUP - FRITZ

He is deadly serious as he goes on.

FRITZ
You may laugh if you want to; but there's something wrong with this place. There's something - unholy about it.

AMELIE'S VOICE
You mean it's haunted!

FRITZ (with a faraway look)
That's it. It's haunted. It's got a curse on it, this castle has, Amelie - just like the curse that they say is on the Frankensteins themselves ... and I'm -

96 CLOSEUP - AMELIE

She is just as serious as she speaks.

AMELIE
D'you know what I think, Fritz?

FRITZ'S VOICE
What?

AMELIE
I think you've been seeing too many movies.

She laughs gleefully.

97 TWO SHOT - AMELIE AND FRITZ

Fritz is properly indignant at Amelie's mirth.

FRITZ
(stiffly)
I assure you the cinema is not one of my failings, young woman.

AMELIE
(delightedly)
'Tis, too! Why, that line's right out of a picture! You looked exactly like - oh what's that man's name?

And that rather pleases Fritz.

FRITZ
(pompously)
Well - ahum! Humph! Er - Adolphe Menjou?

AMELIE
Oh no! The funny man! You know, the one with the face.
(she giggles)
You looked just like him!

FRITZ
(bridling)
Now, look here -

ELSE'S VOICE (O.S.)
Fritz ...

FRITZ
Ahumph! Yes, madame?

98 WIDER ANGLE

Else enters the room.

ELSE
The Herr Baron will be a few minutes late, I'm afraid.

FRITZ
Yes, madame.

ELSE
Where is Erwin, Amelie?

AMELIE
He's hunting Indians.

CONTINUED

98 CONTINUED:

ELSE
(with a smile)
Well, if he hasn't been scalped, perhaps you'd better bring him in to luncheon, too.

AMELIE
Yes, madame.

She and Fritz turn to leave.

ELSE
I'll call you, Fritz, when the Baron comes in.

FRITZ
Thank you, madame.

He goes, and Else turns back to the living-room.

99 EXT. CASTLE ENTRANCE - MED. SHOT

Wolf hastens up the steps, flings open the door, and enters.

100 INT. CASTLE - STAIRWAY - FLASH

of Wolf hurrying up the stairs, three at a time.

101 INT. CASTLE - LIVING ROOM - WIDE ANGLE

Else stands at the bookcase alongside the fireplace, idly looking at a book. Wolf enters and strides across the floor to her.

102 INT. LIVING ROOM - CLOSE SHOT

of Else, as she looks up in surprise at Wolf's uncermonious entrance. Wolf moves into the scene.

ELSE
Why, what's the matter?

WOLF
(managing to conceal his uneasiness)
Nothing. I - I just came home ... for luncheon.

ELSE
(with a smile)
Oh. I was afraid something had happened, the way you rushed in ...

CONTINUED

102 CONTINUED:

WOLF
No, everything's all right.
(the slightest pause)
Isn't it?

ELSE
Of course. Luncheon's waiting.

She turns away toward the dining-room.

103 CLOSE-UP - WOLF

The anxious look appears again.

WOLF
(trying to be casual)
Where's Erwin?

He glances around, anxiously.

WOLF
I said where's Erwin?

104 CLOSE SHOT - ELSE

She stands by the door, her hand on a bell-pull. She looks at Wolf (offscene) in mild surprise.

ELSE
Amelie's bringing him.

As she pulls the bell-pull again, Erwin's shout comes across the scene, and she smiles.

ELSE
He's been after Indians, Amelie says.

She pulls on the bell-cord again.

105 CLOSEUP - WOLF

His face reveals relief as he hears Erwin's distant voice.

ELSE
(offscene)
Do those bell-pulls work, d'you suppose?

WOLF
What? Oh, yes, of course.

He starts to move toward her.

106 TWO SHOT

Wolf takes the bell-pull out of Else's hand and gives it a yank.

WOLF
Whom were you ringing - Fritz?

ELSE
Yes. I want to tell him to serve luncheon.

WOLF
Oh. Well, let's go on in. Erwin'll be starved.

He takes Else's hand, tucks it under his arm, and they start toward the dining room door.

107 INT. DINING ROOM - MED. SHOT

Else and Wolf enter the empty room, and Wolf pulls out a chair for Else, who sits. He goes to his own place, when the door opens and Amelie enters with young Erwin. The child at once runs to his father.

ERWIN
He ran away, daddy!

WOLF
(with an unconscious start)
Who ran away?

108 CLOSER ANGLE

including only the table, with Else, Wolf, and Erwin.

ERWIN
The Indian, daddy.

WOLF
(relieved)
Oh, Well, that's too bad. But Indians often do, I've heard.

ERWIN
Do they, daddy?

WOLF
Oh, but they come back.

108 CONTINUED:

ERWIN
Good. Then I can make him bite some dust, can't I?

ELSE
There's plenty of dust around for him to bite, too.

ERWIN
Can I sit at the table with you, mother?

ELSE
Well ...

ERWIN
I'll be good.

Amelie comes into the scene, smiling, with a chair. Erwin climbs into the chair, which Amelie moves up to the table.

ELSE
Amelie, would you mind telling Fritz that we're ready to be served?

AMELIE
Not at all, madame.

She starts away as Erwin starts in:

ERWIN
Mother, are we going to have tapioca pudding?

The door closes behind Amelie, shutting off the child's voice.

109 INT. PASSAGEWAY - FULL SHOT

This is a narrow hall, leading toward the kitchen. Several closed doors lead off the passageway at one side. Amelie hurries down the hall, AWAY FROM THE CAMERA. As she moves away, she calls:

AMELIE
Fritz!

110 INT. KITCHEN - CLOSE SHOT

A woman, obviously a villager, is at work over a huge stove of the vintage of the 'nineties. She looks up as a door near her opens and Amelie looks in.

CONTINUED

110 CONTINUED:

AMELIE
(at the door)
Louisa, is Fritz here?

COOK
No, miss, he went up a minute ago with a luncheon tray.

AMELIE
Oh. Thank you.

The door closes behind her.

111 INT. PASSAGEWAY - REVERSE ANGLE

Anelie hurries back along the passageway.

112 INT. PASSAGEWAY - MOVING SHOT - AMELIE

THE CAMERA DOLLIES ALONG WITH HER, passing two of the doors we saw previously along the side of the passage. As she reaches the third door, THE CAMERA STOPS, AND BEGINS TO MOVE IN ON THE DOOR.

DISSOLVE TO:

113 INT. SECRET PASSAGE - STAIRWAY - CLOSE SHOT

The effect is of dissolving through the door to a stairway which begins immediately on the other side of the door. A few steps up sits the Monster, with the luncheon tray on his lap, eagerly sampling the food that was to have gone upstairs. He wolfs down a mouthful, then picks up a plate containing a salad. He sniffs the salad suspiciously, then disgustedly hurls it away from him, down toward the bottom of the stairs. THE CAMERA PANS DOWN TO THE BOTTOM OF THE STAIRWAY AND STOPS on the twisted, lifeless body of Fritz, the butler.

FADE OUT.

FADE IN:

114 INT. CASTLE LIVING ROOM - MED. SHOT

Wolf is standing before the fireplace, a frown on his face. He looks up as Amelie enters.

AMELIE
Please, Herr Baron -

WOLF
Yes?

AMELIE
There was nobody to answer the door, Herr Baron - I couldn't find the footman or the second man - and he kept knocking, so I -

WOLF
(interrupting patiently)
Who is it, Amelie?

AMELIE
The man from the gendarmerie, sir. I think he's an officer or something. He -

WOLF
Where is he?

Neumüller enters, unobserved by Wolf, and halts slightly behind and to one side of the latter.

NEUMULLER
Good afternoon, Herr Baron.

Wolf starts in surprise, turns and discovers Neumüller.

115 TWO SHOT

Neumüller bows stiffly.

NEUMULLER
Inspektor Ewald Neumüller, Herr Baron.

There is something mocking, something sinister in the way Neumüller looks at Wolf. Wolf holds out his hand. Neumüller unostentatiously fails to take it.

WOLF
Er ... how do you do.
(to Amelie, offscene)
That will do, Amelie.
(to Neumüller)
Sit down, sir.

CONTINUED

115 CONTINUED:

Neumüller sits. Wolf also takes a chair.

WOLF
(eyeing Neumüller closely, trying to place him)
Your name seems familiar, Herr Inspektor...

NEUMULLER
I have no doubt.

116 CLOSEUP - NEUMULLER

He goes on, his face expressionless.

NEUMULLER
Perhaps you remember that a man named Neumüller was a victim of ... the Monster your father created.

117 CLOSEUP - WOLF

His eyes widen. Neumüller's voice continues, offscene.

NEUMULLER'S VOICE
(offscene)
The man was my father.

WOLF
(at a loss)
I - I'm sorry to have brought up unpleasant -

118 TWO SHOT

Neumüller interrupts coldly.

NEUMULLER
You have no idea of why ... or how?

WOLF
No. I -
(he gets hold of himself)
Except that he - was uneasy here. I mean he didn't like the castle...

119 TWO SHOT, FAVORING NEUMULLER

Neumüller permits himself a sardonic smile.

NEUMULLER
Perhaps he had heard of the ... Monster.

CONTINUED

119 CONTINUED:

WOLF
(a trifle sharply)
Excuse me, Inspektor. I was under the impression that you had come here to investigate a disappearance, and not to discuss ... ancient history.

Nuemüller raises his eyebrows.

NEUMULLER
Forgive me, Herr Baron. It is nevertheless a fact, however, that that might be a cause for this - disappearance.

120 TWO SHOT, FAVORING WOLF

Wolf regards Neumüller keenly.

WOLF
What do you mean by that, Herr Neumüller?

NEUMULLER
(gestures widely)
Fear, perhaps ... or ...

WOLF
(coldly)
I think that is ridiculous.

NEUMULLER
So?
(he pauses)
You were in the forest this morning?

WOLF
(a little nettled)
Well?

NEUMULLER
It was so reported to me.

WOLF
(dryly)
Am I being followed, Herr Inspektor?

NEUMULLER
(not too pointedly)
Not yet, Herr Baron.

He takes a cigar from his case without offering one to Wolf. Wolf fidgets.

CONTINUED

120 CONTINUED:

WOLF
(with some irony)
May I suggest that we get on with the purpose of your call?

Neumuller lights his cigar before speaking.

NEUMULLER
My men were bringing back certain - er - bodies.

WOLF
The people who were killed by the storm, yes.

Neumuller puffs on his cigar, removes it from his mouth, and eyes it.

NEUMULLER
They were not killed by the storm.

He looks at Wolf through the smoke.

WOLF
Why, the gendarme said -

121 CLOSEUP - NEUMULLER

He interrupts Wolf.

NEUMULLER
That is what the gendarme thought.
(he takes another puff of his cigar)
But it was something else that - murdered those people, Herr Baron.

122 CLOSEUP - WOLF

A sudden horrified expression grows on his face.

WOLF
Who?

NEUMULLER'S VOICE
(offscene)
I do not know.

123 CLOSE TWO SHOT

Neumuller leans forward.

NEUMULLER
But I suspect.

123 CONTINUED

Wolf continues to stare at him. Neumüller goes on.

NEUMULLER
You remember one of the victims was a gendarme.
(Wolf nods)
One does not fire off one's revolver at the storm ... and there were certain marks on the man's throat ...
(he settles back, looks down at his cigar)
It is just possible that your man was a victim of the same ... er ... Thing.

He glances up at Wolf. Wolf's eyes will not meet his.

WOLF
And you think -

Neumüller leans forward again slowly.

NEUMULLER
This was a quiet, peaceful countryside before the Herr Baron -
(there is implacable hate in the intonation of the name)
- Frankenstein returned.

124 CLOSE SHOT - WOLF

over Neumüller's shoulder. Wolf gazes at Neumüller soberly.

WOLF
(after a pause)
The monster is dead.

Neumüller shrugs.

NEUMULLER
But a Frankenstein lives.

Wolf rises.

125 WIDER ANGLE

Wolf glares down at Neumüller, incensed.

WOLF
I think you're taking too much for granted, Herr Inspektor!

NEUMULLER
Perhaps. Perhaps not. I know only this: since last night four persons have been done to death; another has disappeared. Twenty-five years ago

125 CONTINUED

NEUMULLER
(Cont'd.)
others died; and it was a Baron Frankenstein who did that!

WOLF
Well, I don't know anything about it!

Neumüller looks at Wolf squarely.

NEUMULLER
Are you certain that you do not?

WOLF
Of course I'm -
(he suddenly remembers the footprints in the laboratory; he recovers himsolf admirably)
- of course I'm certain. And I resent your attitude, Herr Inspektor!
(he feels very self-righteous)
Merely because your family suffered because of something my father did - for which, believe me, I am sincerely sorry - merely because of that, you are accusing me of -

NEUMULLER
(softly)
I have not accused you yet, Herr Baron.

Wolf pauses in mid-air.

NEUMULLER
I speak of coincidences only.

WOLF
May I suggest, then, that you confine your activities to your police work, and leave the speculation to the old wives in the village, Herr Neumüller?

Neumüller starts to glare at Wolf; thinks better of it, and rises.

NEUMULLER
An excellent suggestion, sir. May I interview the servants?

Wolf reaches for the bell-pull.

DISSOLVE TO:

126 INT. HALL - MED. SHOT

Neumüller and an assistant, another gendarme, are interviewing the servants, who are lined up along the wall. Some of the servants are badly frightened; others take it sullenly; a maid giggles nervously. Neumüller is asking the questions, while the assistant writes down the replies.

NEUMULLER
And the last time you saw him was when?

COOK
When he took the luncheon-tray from the kitchen, your honor.

NEUMULLER
Any of you others see him since then?

SERVANTS
(variously)
No, sir.
(more or less ad lib.)

Neumüller turns to Wolf, who is standing at one side, observing quietly.

NEUMULLER
Where is the woman who answered the door?

WOLF
She's my son's governess,
(he points)
Giving him his lesson.

Neumüller turns to his assistant and nods toward the door. The assistant starts away. Neumüller turns back to the cook again.

127 CLOSE SHOT AT DOOR

The gendarme walks into the scene, hesitates, then knocks on the door. He straightens his collar, waits. After a second the door is opened by Amelie. Beyond her, in the room, we can see Erwin with his lesson-book alongside the window. He is gaping curiously toward the door. The gendarme motions to Amelie to close it.

AMELIE
What's the matter?

GENDARME
We're searching the castle. The Inspector told me to question everyone.

AMELIE
Oh. Well, go ahead.

128 CLOSE TWO-SHOT - AMELIE AND GENDARME

Amelie looks up at the gendarme with a simper.

AMELIE
Well, go ahead.

GENDARME
Well ... do you know what became of this fellow - what was his name?

AMELIE
Fritz, you mean?

GENDARME
Yes.

AMELIE
No.

GENDARME
What?

AMELIE
No.

GENDARME
No what?

AMELIE
I don't know.

GENDARME
You don't know what?

AMELIE
Where he went.

GENDARME
Who?
(double-take)
Oh. Fritz.

AMELIE
Weren't you asking about him?

GENDARME
Oh, yes. Well - did you know him pretty well?

AMELIE
Oh, quite well.

GENDARME
Oh, you did, eh? I suppose you liked him quite a lot, too.

CONTINUED:

128 CONTINUED

AMELIE

Oh, no.

GENDARME

You didn't.

AMELIE

He was a dreadful old man.

GENDARME
(suspiciously)

Are you sure you didn't murder him and hide the body somewhere?

AMELIE
(indignant)

I did not!

GENDARME

Oh.

AMELIE

Well, go on. I've got work to do.

GENDARME

Well - uh - did he say anything to you that might make you think that he was thinking of anything?

AMELIE

Thinking of what?

GENDARME

Of getting mur- I mean going away?

AMELIE

Well, he said he thought the castle was haunted.

GENDARME
(writing it down)

... thought it was haunted.

AMELIE

H - A - U - N - T - E - D.

GENDARME
(automatically)

Thank you.
(then an indignant glare as he scratches it out)

And what did you say then?

AMELIE

I laughed.

CONTINUED:

128 CONTINUED (2)

GENDARME
(annoyed)
You what!

AMELIE
I laughed. You know -
(she laughs to show him)

GENDARME
(sternly)
What are you laughing at?

AMELIE
I was just showing you how I laughed.
(she does it again)

GENDARME
(hastily)
That's enough. And what did he do then?

AMELIE
He disappeared.

The gendarme gives this a double-take, closes his notebook, and marches off. Amelie grins after him and turns, opening the door.

129 INT. NURSERY - MEDIUM SHOT

The door opens, and we PAN AMELIE ACROSS THE ROOM. She is still giggling, but puts on a straight face as she reaches Erwin's side.

ERWIN
What were you laughing about, Amelie?

AMELIE
Oh, a funny man, darling.

ERWIN
Oh. You know what, Amelie?

AMELIE
What?

130 TWO-SHOT - ERWIN AND AMELIE

Erwin is very serious.

ERWIN
A giant came in here while you were gone.

AMELIE
(playing along with him)
Is that so?

CONTINUED:

130 CONTINUED

ERWIN
He came right through the wall!

AMELIE
And what did you do - chase him away?

ERWIN
Oh, no. He went away when you came in. He went right through the wall again.

He smiles up at Amelie, who smiles back at him.

AMELIE
Well, that's fine. Now shall we go on with your lesson? What did the sparrow have?

131 CLOSEUP - ERWIN

Erwin fidgets a little.

ERWIN
I don't know.

AMELIE'S VOICE
(offscene)
Why, what did you do with your book?

Erwin glances down in mock surprise. Then he looks up and smiles confidently.

ERWIN
I gave it to the giant.

DISSOLVE TO:

132 CLOSE SHOT - MONSTER

He is crouched in the secret passage, comparing the words in the picture-book with the words on the other papers. He mumbles and frowns in deep concentration, doing his best to make out what is on the papers.

DISSOLVE TO:

133 INT. CASTLE LIVING-ROOM - NIGHT - MED. SHOT

Wolf and Else are having coffee before the fireplace. The servant has just finished serving them, and moves off as the scene opens. Wolf is preoccupied; Else, who has been sitting contentedly beside Wolf, looks up with a little frown.

ELSE
What did the police officer say about Fritz, Wolf?

CONTINUED:

133 CONTINUED

WOLF
(with a little start)
What? Oh, Fritz. He doesn't know. Er - going to look for him.

ELSE
It's the oddest thing.

WOLF
(absently)
Mm-hm.

134 CLOSER ANGLE

Else glances briefly at Wolf as she sips her coffee.

ELSE
I didn't think Fritz had that much imagination.

WOLF
It was idiotic of him to do it. Now the police'll be trailing him all over the country, 's if he were some kind of criminal.

ELSE
(sagely)
People do strange things when they're frightened.

Wolf gives her a long look at that; she doesn't notice.

WOLF
(slowly)
They do, don't they?

He drinks from his coffee-cup. The silence is shattered by a loud cry offscene:

ERWIN'S VOICE
(offscene)
Bang!

Wolf looks up from his cup with a smile; Else turns, smiling also, as Erwin gallops into the scene, followed by Amelie.

WOLF
Hello, son.

ERWIN
(climbing onto Wolf's knee)
I came to say good-night, daddy!

135 CLOSE GROUP SHOT

Amelie stands in the b.g., smiling at the happy group.

WOLF
(playfully)
Well, good night.

He starts to detach the child from his knee, but Erwin resists.

ERWIN
Oh, but I want to talk first.
Can I have some coffee?

Wolf starts to offer him his cup. Else intervenes quietly.

ELSE
No.

WOLF
(removing the cup)
No.

ELSE
Did you study your lesson today, son?

ERWIN
(with a quick glance
at Amelie)
Yes.

AMELIE
You tell your mother and father about
your book, Erwin.

Erwin squirms at Amelie's double-crossing him.

ELSE
What about your book?

ERWIN
Aw ... nothing.

AMELIE
Why, Erwin!

WOLF
(man-to-man stuff)
What about it, old boy?

ERWIN
I gave it away.

WOLF
Gave it away! To whom?

ERWIN
(hangs his head a little)
To the giant.

135 CONTINUED

In the b.g., Amelie nods her head vigorously. Erwin makes a face at her.

ELSE
Erwin!

WOLF
(a dreadful thought has entered his mind)
What giant, son?

136 CLOSE TWO-SHOT - WOLF AND ERWIN

The sweat is almost starting from Wolf's forehead, but he keeps his voice under control.

WOLF
What giant, son?

ERWIN
(looking down)
The giant that came through the wall.

A stricken look comes over Wolf's face.

137 GROUP SHOT, FAVORING WOLF AND ERWIN

Wolf stares wordlessly at the child. Else looks disapproving. She opens her mouth to speak, but Amelie is in there first.

AMELIE
I'm sure I don't know what he did with the book, Herr Baron. I looked high and low for it, and I couldn't find it anywhere - and it was a fifty-schilling book! Such a story - a giant! I just -

Wolf interrupts her harshly.

WOLF
That's enough!

Everyone looks at him in astonishment.

WOLF
(recovering himself, he takes refuge in scolding Amelie)
If you can't keep this child from making up these ridiculous stories, we'll have to get someone who can! I'm tired of -

ELSE
(gently)
Wolf, dear ...

CONTINUED:

137 CONTINUED

Wolf glares at her, rises, and stretches out his hand to Erwin.

WOLF
Come on, Erwin. It's time for bed.

Erwin, a little frightened, obediently slides from his mother's lap and takes his father's hand. They start off together, Amelie and Else looking after them.

AMELIE
(sniffling)
I'm sorry, Madame ...

Else dismisses her plaint with a kindly gesture, as we

CUT TO:

138 INT. NURSERY - MED. SHOT

Wolf and Erwin enter, the child glancing up at his father somewhat apprehensively. Wolf goes to a bureau and takes out the boy's night-dress, while Erwin resignedly sits on the edge of the bed and begins to unbutton his collar. Wolf returns, helps the child struggle out of his shirt.

ERWIN
(through the shirt)
I'm awful sorry, daddy.

Wolf is forced to smile. He pulls the shirt off, offers the night-dress.

WOLF
It's all right, old boy. Only ... you do have a pretty active imagination. Don't you?

He gives Erwin a hand with his shoes.

ERWIN
(thoughtfully)
Well ...

WOLF
(helping him)
I don't mind about the lions and tigers and things -

139 TWO-SHOT, FAVORING ERWIN

He makes up his mind.

CONTINUED

139 CONTINUED

ERWIN
Daddy ... there really aren't any lions and tigers.

Wolf continues with the undressing as they talk.

WOLF
(slightly puzzled)
What?

ERWIN
There aren't really any lions or tigers ... or Indians.
(Wolf stares at him)
I just kind of play there are.

Wolf, affected, pats the boy.

WOLF
I know, son. I used to play like that when I was your age.

ERWIN
(brightening)
Did you, daddy?
(Wolf nods)
Did you shoot Indians, too?

WOLF
Hundreds of 'em.

ERWIN
(hopefully)
Real ones?

WOLF
Well ... not exactly. I had a dog named Polycarp, and he was the Indians most of the time.

ERWIN
I wish I had a dog, daddy.

WOLF
We'll have to see about that.

ERWIN
I could name him Polycarp. And he could be Indians for me. And a lion or a rhinometer or anything.

WOLF
(very casual)
But how about the giant?

139 CONTINUED - 2

He tucks the boy into bed.

ERWIN
What giant?

WOLF
The one you ... gave your book to.

ERWIN
Oh, he was real.

WOLF
(controlling himself, and trying to remain casual)
And he came right out of the wall?

ERWIN
(sleepy)
Mm-hm.

WOLF
Could you show me where, son?

ERWIN
What?

WOLF
Could you show me where he came out of the wall?

ERWIN
Huh-uh.
(he closes his eyes)
I hafta ... say my prayers ... now ...

Wolf lays a hand on the child's shoulder.

ERWIN
(almost asleep)
Now I lay me down to sleep ... I pray uh Lor' my soul uh keep ... 'F I sh'die b'fore I ... wake ... pray ... Lor' ...

Erwin mumbles as he drifts peacefully off to sleep. Wolf pulls the coverlet up, tucks it around the child's shoulders, rises. He bends over, extinguishes the light, and goes to the door.

140 INT. WOLF'S ROOM - NIGHT - MED. SHOT

Wolf enters the room, flips the lights on as he enters. He walks straight to a rack on the wall where two or three guns hang. Reaching up, he removes a heavy-gauge shotgun,

140 CONTINUED

checks it over quickly. He opens a drawer, fumbles through it, removes several shotgun shells. He loads the two barrels of the gun, stuffs the other shells in his pocket, and turns toward the door.

DISSOLVE TO:

141 EXT. RUINS OF LABORATORY - NIGHT - MED. SHOT

We identify the ruins of the laboratory by the salient features shown in the day shots. Wolf comes into the scene, halts and studies the place. All is silence; he takes his electric torch from his pocket and turns it onto the door that leads into the ruins. He walks forward to the door, playing his torch ahead.

142 INT. RUINS OF LABORATORY - NIGHT - MED. SHOT

The interior of the laboratory is exactly as it was before, but the contents are much more eerie in the light from Wolf's torch, which precedes him into the scene. We see him, silhouetted against the spot of light, moving quietly about the place.

143 CLOSER ANGLE

This is equivalent to a half-figure shot of Wolf, although he is still silhouetted against the moving circle of light beyond him. The light moves to the floor, and the CAMERA FOLLOWS IT, still keeping Wolf's figure in silhouette. On the floor we observe the footprints we saw in Wolf's earlier visit to the laboratory, but as the light is moved to one side, it discloses many more of the gigantic footprints of the Monster. The light and the CAMERA HOLD for a second on the prints. Then we hear the bloodcurdling snarl of the Monster. The light and the CAMERA QUICKLY PAN UPWARD. There in the immediate b.g. stands the Monster, facing Wolf menacingly. The Monster snarls again; the silhouette of Wolf raises the shotgun, and the Monster springs, knocking the light to the floor.

144 MEDIUM CLOSE SHOT

Wolf and the Monster struggle in the torchlight. One of them kicks the light, and it rolls away, leaving the struggle in darkness, except for the brief seconds when the moving figures are silhouetted against its circle of light on the wall. It is a fierce fight; the Monster roars with pain and anger. Wolf gasps and tries to cry out. The light is kicked again; it illuminates the struggling figures briefly as the Monster's superior weight bears Wolf to the floor with a crash.

145 CLOSEUP - MONSTER - FLASH

shooting up at him from Wolf's angle, his features weirdly illuminated by the torch on the floor. The Monster's hands reach right into the frame as he grinds Wolf to the floor.

146 CLOSEUP - WOLF - FLASH

Wolf's face is contorted as he fights for breath with the Monster's great hands at his throat.

147 CLOSE SHOT - WOLF AND MONSTER

The head and shoulders of the Monster, crouching above Wolf as he throttles the latter. Wolf is gasping for breath. The Monster holds him in a grip of steel as he leers down at him.

MONSTER
Frank - en - stein!

Wolf struggles feebly, his hands useless against the Monster's great paws.

148 WIDER ANGLE

The Monster scrambles to his feet. Wolf claws for the shotgun on the floor, but the Monster is too quick for him. He picks up the gun and smashes it. Then he reaches down, picks up Wolf and holds him erect.

149 CLOSE TWO-SHOT - WOLF AND MONSTER

The Monster holds Wolf tightly as he leers into the latter's face. Wolf tries not to show his fear.

MONSTER
You - not - hurt - me - not hurt - you.

Wolf looks at him incredulously.

MONSTER
Yes?

Apparently the Monster decides that Wolf agrees. He loosens his grip; Wolf staggers and almost falls. He regains his feet, backs away.

WOLF
What do you want?

MONSTER
Ha - good!

CONTINUED

149 CONTINUED

He motions with his hands. Wolf, exhausted, almost collapses as he sinks to the floor. The Monster towers over him.

150 TWO-SHOT - WOLF AND MONSTER - FAVORING WOLF

The Monster is seen in silhouette before Wolf, who sits on the floor facing him.

MONSTER
You - father - build - me - from dead - man.

Wolf, on the floor, nods slowly. His hand creeps toward the pocket of his torn overcoat, where he placed the revolver.

MONSTER
You - father - try - make - Bride - for - me.

Wolf nods again. His hand is drawing closer to the pocket.

151 CLOSE SHOT - MONSTER

shooting upward at him from approximately Wolf's position on the floor.

MONSTER
Now - you - make - friend - for - me.

WOLF
I will not.

The Monster bares his teeth in a snarl.

MONSTER
You - do - what - I - say - I - kill.

There is the sound of a revolver-shot. The Monster staggers.

152 CLOSE SHOT - WOLF

shooting down on him from approximately the height of the Monster's head. Wolf's hand is still in his pocket, from which comes another burst of flame and smoke and the sound of another revolver-shot.

153 TWO-SHOT

The Monster lunges down. Wolf, his hand entangled in his pocket, is unable to protect himself, and the wounded Monster slashes at him fiercely. Wolf's cries are heard

CONTINUED

153 - CONTINUED

over the snarls of the Monster. The struggle is over quickly. Wolf lies still, and the Monster staggers to his feet to stand menacingly over Wolf. In the Monster's hand is the revolver, which he flings away into a dark corner with a snarl.

MONSTER
(leering down at Wolf)
You - do - what - I - say!

154 CLOSEUP - WOLF

He is badly battered, but his lips form the word "no" and he shakes his head feebly.

155 CLOSE SHOT

The Monster snarls, then squats alongside Wolf. He picks up Wolf's head in his hands, glares into his eyes.

MONSTER
Listen - me - you - got - woman.
You - got - baby.

There is an answering flicker in Wolf's eyes; a flicker of genuine fear. The Monster notes that, and continues.

156 CLOSEUP - WOLF

Fear grows in his eyes as the Monster continues.

MONSTER'S VOICE
(offscene)
You - do - what - I - say - I - not - kill - them.

Wolf's eyes flicker again.

157 CLOSEUP - MONSTER

He leers cruelly as he continues.

MONSTER
You - say - no - I - kill - you - first - then - them.

His huge fist is lifted menacingly.

158 TWO-SHOT - FAVORING WOLF

Wolf stares at him for a moment. He tries to temporize.

WOLF
But - look - I don't know how to make another -

158 CONTINUED

MONSTER
I - show - you.

He grins at Wolf; fishes in his pocket, and waves a sheaf of papers.

WOLF
The formula - my father's -

MONSTER
(cheerfully)
All - paper. I - help. Make - friend.

159 TWO-SHOT - ANOTHER ANGLE

Wolf is trying his best to stall.

WOLF
And then what - supposing I do help you -

MONSTER
Ahhh! Then - we - rule - whole - world. Like - your - father - say?

Despite himself, Wolf cannot restrain a certain gleam in his eye. He thinks hard. The Monster grows impatient again.

MONSTER
You - say - now. Or - I - kill. First - you - then - woman - baby.

The huge fists are clenched. Wolf capitulates.

WOLF
All right. I'll help.

The Monster laughs, horribly.

MONSTER
Ha! Friend!

160 TWO-SHOT

The Monster helps Wolf to his feet with clumsy solicitude.

MONSTER
Friend!

He shakes Wolf's hand happily.

CONTINUED

160 CONTINUED

WOLF
(he can't help being momentarily affected)
Yes. . . . friend.

MONSTER
Now - you - go -
(he turns away)
- come - back - tomorrow.

As he turns away, Wolf remembers his hatred for the thing, and his face shows it. But his expression changes again; a calculating look comes over his face.

161 CLOSE SHOT

Wolf stoops to pick up his electric torch. Its light illuminates the hole-in-the-wall through which he entered the place. He starts through, and the Monster grasps his arm.

162 CLOSE TWO-SHOT

MONSTER
You - got - friend - Frankenstein -
many - friend. Me - no - friend.
Never - no - friend.
(the thing almost pleads)
We - make - friend - for - me -
friend - like - me?

He gazes appealingly, grotesquely, into Wolf's face. Wolf shudders as he nods his head. The Monster pats his shoulder gratefully, as docile now as some great dog.

DISSOLVE TO:

163 EXT. FOREST ROAD - NIGHT - MOVING SHOT - PROCESS

Wolf is returning along the same road, to the castle. The moon has risen, and the way is clearer than it was when he went out to the laboratory. His head is bent in deep thought as he walks along. Suddenly he raises his head, having apparently come to a decision. He starts to step out with a [illegible], when the voice of the Monster comes over the scene:

MONSTER'S VOICE
Remember - woman - and - baby -
Frank - en - stein . . .

Wolf glances over his shoulder, but [illegible]

FADE IN:

164 EXT. MOUNTAIN ROAD - DAY - LONG SHOT

A twisting, grapevine sort of mountain road winds in and out of the scene. In the distance a car appears, speeding along the road. It disappears behind a shoulder and immediately reappears on another loop of the road, much closer. It disappears a third time and when it reappears it is quite close. As it approaches the CAMERA, we recognize it as Wolf's.

165 INT. CAR - DAY - PROCESS

Wolf is driving. Alongside him on the seat are packages easily identified as chemical and electrical apparatus. The whole interior of the car is stuffed with material of this sort; glass tubing sticks out of packages; loosely wrapped meters, etc. are seen. Wolf glances alertly from side to side as he drives.

166 EXT. LABORATORY RUINS - DAY - WIDE ANGLE

Wolf's car comes out of a half-hidden road and moves slowly across the scene to a protected spot where it is well concealed even to a careful observer. It stops here, and Wolf gets out and looks around cautiously. He takes a large package from the car and moves toward the entrance to the old laboratory.

DISSOLVE TO:

167 INT. CASTLE - NURSERY - DAY - FULL SHOT

Else and Erwin are sitting opposite one another near the window. Else is reading to the child.

ELSE
(reading)
"The time has come," the Walrus
said, "To talk of other things -
"Of shoes and ships and sealing-wax -
"Of -

A servant appears at the door.

SERVANT
Inspektor Neumüller, madame.

Else looks up in some surprise, then rises graciously as Neumüller appears at the door and enters.

ELSE
How do you do, Herr Inspector.

168 CLOSER ANGLE

Neumuller enters the scene, takes Else's hand briefly. Else indicates a chair; the officer sits.

ERWIN
How do you do, Inspektor Neumuller.

NEUMULLER
(with a glimmer of a smile)
How do you do, sir. How are you today?

ERWIN
Thank you. How are you?

NEUMULLER
Excellent, thank you.

ERWIN
So am I, thank you.

ELSE
(with an amused frown)
Erwin...
(to Neumuller)
Can I give you some tea, Inspektor?

NEUMULLER
I -
(he doesn't want to accept hospitality here)
Thank you...

Erwin's eyes brighten at the thought of something to eat. Else rings for the servant (bell-pull) and turns pleasantly to Neumuller.

ELSE
I'm sorry Wolf isn't here, Inspektor.

169 GROUP SHOT, FAVORING NEUMULLER

He darts a sharp look at Else at that.

ELSE
He went in to the village, I think.

NEUMULLER
(quite sincerely)
I'm sorry I missed him.

ELSE
He went in this morning. I thought perhaps he might stop in to see you.

Neumuller, unseen by Else, smiles wryly at the statement.

170 ANOTHER ANGLE

The servant enters with a tray on which is a teapot, etc., and a plate of little cakes. Erwin's expression, which has been slightly bored, brightens at the sight. The servant deposits his burden on the table, and Else gestures to him. He bows and leaves. Else starts to pour tea as the conversation continues.

ELSE
Have you discovered anything about the - er -
(with a glance at Erwin)
- man who went away?

NEUMULLER
(following her glance)
Not yet. But we expect to quite soon.

ELSE
(offering a cup to Neumuller)
That's good. It's quite baffling to me.

NEUMULLER
You - er - can assign no reason for his ... departure, madame?

Else looks at him a moment before replying.

ELSE
I think the reason is obvious, Herr Inspektor. But must we discuss that?

NEUMULLER
I beg your pardon, madame.

Else does not reply, but hands a cup to Erwin, who eyes it distastefully. Else holds out the plate of cakes. Neumuller is about to decline, when his eyes meet Erwin's. He takes one. Else sets the plate back; Erwin's tongue is practically hanging out.

171 GROUP SHOT

Neumuller samples his tea.

ELSE
Did you want to see Wolf about something in particular, Herr Neumuller? Perhaps I -

She is not especially enjoying the visit of this rather forbidding person.

CONTINUED

171 CONTINUED

NEUMULLER
It is a purely routine matter, Madame.
(he fabricates quickly)
I thought it might be possible that the Baron could give me some further facts about - Fritz.
(Else looks inquiring, and he goes on)
There might be something in your own records - that might be of assistance in tracing him, you see.

ELSE
Wolf keeps all those things - I'll see -
(rising)
- if I can find anything in his desk.

NEUMULLER
Oh, I beg of you, madame, please do not -

This may be a simple way of speeding the departure of the policeman. Else insists.

ELSE
It will take only a moment.

And despite Neumuller's gesture of protest, she leaves. THE CAMERA MOVES IN TO A CLOSE SHOT OF Neumuller and Erwin. The child's eyes are on the plate of cakes. Neumuller looks up, catches Erwin's eyes. He picks up the plate, holds it out to Erwin. The child smiles happily as he selects the largest cake. Neumuller is forced to grin in return. Erwin bolts the cake rapidly.

NEUMULLER
(suddenly)
What do <u>you</u> think happened to Fritz?

Erwin swallows hastily. Neumuller holds out the plate again. Erwin grabs another cake.

ERWIN
(through the cake)
Went away.

172 TWO-SHOT, FAVORING NEUMULLER

He eyes the boy speculatively. Erwin feels he has to help out as much as he can.

ERWIN
Just -
(gulp)
- went away.

172 CONTINUED

He describes vague sticky-fingered circles as the last of the cake disappears. Neumuller holds out the plate again.

ERWIN
(regretfully)
I couldn't eat any more now.

Neumuller smiles.

ERWIN
But I could hide one or two -
for later.

Neumuller still proffers the plate. Erwin hastily takes all but one of the cakes, then puts one back with a questioning glance at Neumuller, who nods judicially. Erwin, clutching the cakes, looks around, then starts toward a corner of the room.

173 CLOSE SHOT

Erwin kneels alongside a small box in the corner of the room, in which we can see a miscellaneous collection of toys. He paws through them, making room for the cakes, grinning up at Neumuller, his fellow-conspirator, as the latter steps into the scene. Suddenly Neumuller bends down, picks something from the box.

NEUMULLER
Where did you get this?

ERWIN
What?

174 CLOSEUP - ERWIN

The boy looks up.

NEUMULLER'S VOICE (o.s.)
This.

Neumuller's hand, holding a watch, from which dangles a broken length of chain, moves into the frame from above.

ERWIN
(looking up at
Neumuller)
Oh, the giant gave me that.

175 CLOSEUP - NEUMULLER

His face betrays his deep interest.

NEUMULLER
(trying hard to
speak casually)
What giant, Erwin?

176 CLOSE TWO-SHOT

Neumuller squats on the floor beside the child.

ERWIN
The giant that came through the wall.

NEUMULLER
(deeply interested)
I didn't know about that.

177 INSERT - WATCH

in Neumuller's hand. He turns it over. We read an engraved inscription on the back:

"TO FRITZ
Christmas 1937,
Wolf, Baron Frankenstein"

Erwin's voice comes over the scene:

ERWIN
He traded it to me for my picture book.

178 CLOSE TWO-SHOT, FAVORING NEUMULLER

Neumuller conceals his mounting excitement.

NEUMULLER
It's a beautiful .. er .. toy, isn't it?

ERWIN
Oh, it's all right. Better than my picture-book. Would you like to have it?

NEUMULLER
(delighted)
I'd really like it very much, but -

ERWIN
You can have it....
(he grins up at Neumuller)
... you gave me a lot of cakes.

NEUMULLER
There's only one thing - if you give it to me, it would be better not to say anything to anyone about it. The giant might not like it, you see.

ERWIN
Oh, yes. He wouldn't want me to give away his present.

178 CONTINUED

NEUMULLER
Yes ... that's .. it.

ERWIN
I won't say anything.

179 ANOTHER ANGLE - TWO-SHOT

Erwin has finished stowing away the cakes, and straightens up. Neumuller is still examining the watch.

NEUMULLER
(casually)
Where did this giant come from?

ERWIN
Out of the wall.

NEUMULLER
Out of the wall, eh? Where?

ERWIN
(points offscene)
Right over there.

Neumuller starts to walk toward the wall. THE CAMERA FOLLOWS HIM into a full-figure shot of the policeman alone against the wall of the room.

NEUMULLER
(looking offscene at Erwin)
Here?

ERWIN'S VOICE
(offscene)
No, over that way.

Neumuller moves to the right.

NEUMULLER
(still looking offscene)
Here?

ERWIN'S VOICE
(offscene)
About there.

Neumuller begins to sound the wall with apparent carelessness, trying to find the hidden exit.

NEUMULLER
Right here, eh?

He taps the wall.

180 INT. RUINS OF LABORATORY - CLOSE SHOT - WOLF

Wolf is making some electrical connections at one of the switchboard panels. We note at once that what we can see of the place has been roughly but effectively cleaned up. Wolf completes his connection, and as he reaches for a switch, THE CAMERA PULLS BACK TO A FULL SHOT of the laboratory. As Wolf throws the switch, lights go on in various places around the laboratory, lighting it effectively, and showing us that the same rough-and-ready cleaning operations have been extended to the whole place. A pile of packages, some half-opened, is in one corner. A number of new chemical and electrical devices are noted also. Wolf looks around the place, nods his head, and presses the switch again, turning out the lights. He moves to one of the laboratory tables, and turning on a droplight above it, starts to check over some laboratory equipment.

DISSOLVE TO:

181 INT. CASTLE HALLWAY - CLOSE SHOT

The manservant is helping Neumuller into his greatcoat. Else stands nearby.

ELSE
I'm afraid I haven't been of much help to you, Inspector ...

NEUMULLER
It has been a most enlightening visit, madame. Thank you for your kindness.

The servant moves off.

ELSE
I'm sorry Wolf wasn't here. Oh ... if you must go now, why not come back for dinner.

NEUMULLER
Thank you. It would be delightful!

Neumuller and Else start toward the door, THE CAMERA MOVING WITH THEM.

ELSE
I know you and Wolf have a great deal to talk about -

NEUMULLER
We do have a great deal to talk about, indeed.

CONTINUED

181 CONTINUED

ELSE
About eight, then?

NEUMULLER
I am most grateful, Madame.
(she gives him her hand)
Good-bye.

ELSE
Good-bye.

The manservant opens the door. Neumuller marches off.

DISSOLVE TO:

182 INT. RUINS OF LABORATORY - CLOSE SHOT

Wolf, wearing a laboratory apron and with the first page of the formula alongside him, is busily engaged in mixing some chemicals at the table beneath the droplight. After a moment, he finishes. He glances at his watch; his face expresses concern, and he hastily sets the table to rights, pulls off his laboratory apron, and reaches for his coat, which has been thrown carelessly on a broken-backed chair nearby. He rapidly surveys the table as he puts the coat on; then switches off the light and starts across the room to the exit.

183 INT. EXIT PASSAGE - DAY - CLOSE SHOT - PROCESS

The passage is pitch-dark; only a crack of light shows the edge of the outer door. Wolf pushes the door open cautiously, revealing the outdoors in the late afternoon sun beyond. He sees something; quickly he allows the door to fall back, leaving only a narrow crack, through which he peers. In the b.g. a car drives up and stops. A man gets out and looks around in all directions. We recognize him as Neumuller as he finally starts toward THE CAMERA. As he does so, Wolf closes the door tightly, and we can just make out that he is sliding a bolt across it so that it cannot be opened. There is a moment of silence, then the sound of a kick on the door from the outside. The latch is rattled experimentally, and then silence again ensues. Finally the far-off sound of a car starting and driving off is heard. Wolf cautiously opens the door a crack; then, satisfied that Neumuller has left, he opens it a little wider and slips out.

DISSOLVE TO:

184 INT. GENDARMERIE - DAY - MED. SHOT

This is a typical Continental small-town police-station. The walls are placarded with a few governmental notices in French and German; one or two gendarmes off-duty lounge in the outer office. The clerk in charge sits at a wicket, writing in a book. The door opens; Neumuller enters. The gendarmes come to attention; Neumuller, without stopping, gives them a casual salute, and goes on through to his own office.

185 INT. NEUMULLER'S OFFICE - DAY - MED. SHOT

Neumuller enters and sits at a desk. The office is bare; one or two steel etchings of uncomfortable-appearing men in military dress hang on the walls. A filing-case, a bookshelf, a telephone, are about the only other articles in the room. As he seats himself, there is a knock at the door, which opens to reveal Stahnke, his second-in-command. Stahnke enters, gives Neumuller a pretty good salute, and waits.

NEUMULLER
Sit down, Stahnke.

Stahnke does so.

NEUMULLER
Look here.
(a pause. Neumuller takes out a cigar)
Look here.
(he cuts the cigar, lights it)

STAHNKE
What's the matter?

186 TWO-SHOT, FAVORING NEUMULLER

Neumuller is irritable.

NEUMULLER
Anything new on that man that disappeared?

STAHNKE
Frankenstein's butler? No, nothing.

NEUMULLER
(frowns as he takes a puff of his cigar)
Nothing from his home town?

STAHNKE
The police there haven't seen him.

CONTINUED

186 CONTINUED

NEUMULLER
Huh!

There is a pause, which Stahnke tries to fill with rather heavy-handed humor.

STAHNKE
Maybe Frankenstein's Monster killed him.

Neumuller starts, then fixes Stahnke with a frown.

NEUMULLER
You're a fool, Stahnke.

Stahnke grimaces. Neumuller leans across the desk.

187 CLOSEUP - NEUMULLER

He aims his cigar at Stahnke.

NEUMULLER
I want a guard put around Castle Frankenstein. A heavy guard. At once. Day and night.

188 CLOSE TWO-SHOT

Stahnke makes a note in a little book.

STAHNKE
Yes, sir.

NEUMULLER
I want them to exercise special vigilance at night.

STAHNKE
Right.

NEUMULLER
Get details out at once before sundown.

STAHNKE
Right.

He rises, starts for the door. At the door Stahnke pauses and looks back at Neumuller.

STAHNKE
I'm a fool, huh?

He goes. Neumuller sits a moment, pulling at his underlip. Then, a decision made, he reaches for the telephone.

FADE OUT

FADE IN:

139 INT. CASTLE DINING ROOM - NIGHT - MED. SHOT

Else, Neumüller and Wolf are grouped around the huge dining table. The manservant has just brought in an assortment of liqueurs. Else rises; the men also get to their feet.

ELSE
(smiles)
I'm sure you won't mind if I leave you for a little while...

Neumuller bows meticulously. Wolf smiles, a little wanly, at her, and she pats his arm as she moves past him out of the room. As the door closes, Wolf gestures to Neumuller. They sit down. Wolf reaches for the brandy bottle with a questioning look at Neümuller. The latter shakes his head; Wolf fills his own glass. THE CAMERA MOVES IN TO A CLOSE SHOT. Neumüller watches Wolf as he drinks.

NEUMÜLLER
I'm sorry I missed you this afternoon, Herr Baron.
(Wolf looks at him)
I think you and I should discuss... certain matters.

WOLF
The matters we have already discussed?

NEUMULLER
(unabashed)
In a way, yes.
(he produces a cigar and lights it)
You will forgive me if I dwell on a subject that may be...painful to you, Herr Baron.

He glances at Wolf.

WOLF
(uncomfortably, but maintaining his composure)
Well?

NEUMULLER
(regarding the ash on his cigar)
We spoke the other day of the - Monster your father created. You told me this Monster is dead.
(Wolf nods)
I have reason to believe he is not.

190 TWO SHOT FAVORING WOLF

Wolf, by an effort remains comparatively calm.

WOLF
That is absurd.

Neumüller shakes his head.

WOLF
(eager to convince)
He was buried in the ruins of the old laboratory twenty-five years ago.

NEUMULLER
I am convinced that - somehow - he is alive.

WOLF
(almost afraid to ask the question)
What makes you think so?

Neumüller leans forward.

NEUMULLER
Let me ask you a question, Herr Baron. What would your father's son do...if the Monster is alive?

191 CLOSEUP - WOLF

His eyes waver. He is thinking hard. How much does Neumüller actually know? Wolf replies at last.

WOLF
My father's son would do.... his duty.

192 TWO SHOT

Neumüller looks hard at Wolf.

NEUMULLER
Then you will help me find him, and destroy him?

Wolf eyes him a long time. Then:

WOLF
No.

Neumüller has been half-expecting this answer.

NEUMULLER
(calmly)
And why not?

192 CONTINUED

Wolf stands up, puts his hands on the table, and leans toward Neumüller.

WOLF
Because it's my affair!

193 CLOSEUP - WOLF

He glares at Neumüller.

WOLF
(vehemently)
Listen to me, Neumüller! They say there's a curse on the Frankensteins, because my father meddled with secrets that were not meant for a man to know. He created a man - well, a Monster. I believe, I have always believed that my father was right: that the curse of the Frankensteins might have been the blessing of the Frankensteins - a blessing that could have done incalculable good to the whole world. That one thoughtless act on the part of a witless servant was sufficient to undo everything that he had planned - a thing that might have -
(he pauses)
Well, a Frankenstein crated the curse. A Frankenstein will end it.

194 TWO SHOT FAVORING NEUMULLER

The smoke from his cigar curls about his face as he speaks.

NEUMULLER
You realize that this mistaken sense of responsibility of yours may well be the death of several persons besides those who have already been killed?
(Wolf glances at him, then looks away)
Do you realize that your wife and child are in constant danger?
(Wolf's eyelids flicker)
Herr Baron, you know more about this than you have told.

Wolf glances around nervously. Then:

WOLF
I know nothing.

CONTINUED

194 CONTINUED

Neumüller's expression is enigmatic as he listens.

WOLF
I realize the danger my family is in. But.., I must insist that you allow me to follow my own methods of destr -
(he hesitates at "destroying")
- of dealing with the creature -
(he adds hastily)
- if he really is alive.

195 CLOSEUP - NEUMULLER

He settles back, and takes a long puff of his cigar. He eyes Wolf calculatingly for a moment; then:

NEUMULLER
Where were you today, by the way?

196 CLOSEUP - WOLF - OVER NEUMULLER'S SHOULDER

Wolf's eyes narrow.

WOLF
Why do you ask that?

NEUMULLER
(casually)
I...just wondered.

WOLF
Oh.
(a pause)
I drove in to the village, then up over the mountain road.

197 CLOSE TWO SHOT

Neumüller explodes a bombshell.

NEUMULLER
A hundred and sixty-seven kilometres?

Wolf's jaw drops.

WOLF
Wh-what?

NEUMULLER
It is quite simple. I checked your speedometer. It read 4441 kilometres this morning. Tonight it reads 4618.

He waits.

CONTINUED

197 CONTINUED

WOLF
(tries hard to think of a way out, but there is none)
I -

Neumüller gazes at him a long time.

NEUMULLER
(softly)
I am a sworn officer of the law, Herr Baron. You are abetting a murderer...A fiend. I could...

198 TWO SHOT

Wolf stands over Neumüller.

WOLF
You don't understand! I know what I am doing!

NEUMULLER
(grimly)
I know, too.

WOLF
I know you suspect me - because my name is Frankenstein! I know you followed me!

NEUMULLER
(alertly)
Followed you? Where?

Wolf counters.

WOLF
Didn't you?

He glares at Neumüller a second, then turns away. Neumüller watches him closely. Wolf turns back, points his finger at Neumüller.

WOLF
I give you solemn warning, Neumüller, that if you continue to try to force me to...help you, it's you - not I - that will be responsible for whatever he may do.

NEUMULLER
(easily; trying to lead Wolf on)
That's absurd.

199 TWO SHOT FAVORING WOLF

Wolf turns on him angrily.

WOLF
It's not absurd. I know what I'm talking about.

Neumüller looks at him shrewdly.

NEUMULLER
And how do you know?

WOLF
Because I - know it.

NEUMULLER
Ridiculous.

WOLF
No!

200 CLOSEUP - NEUMULLER

Neumüller knocks the ashes from his cigar.

NEUMULLER
At least, you have admitted that I am right.
(Wolf stares at him)
Have you not, Herr Baron?
(mockingly)

He stands up.

NEUMULLER
You have given me what you choose to call a "warning". Now let me warn you. I will pursue this Monster of the Frankensteins to the ends of the earth: I will crush it, destroy it utterly. I will have no mercy. And you, Wolf Frankenstein, listen to me. If you hinder me in any way whatsoever; if you fail for one minute to aid me when I shall call on you...then you are a murderer yourself, and I shall see you die for it!

He turns away.

201 CLOSEUP - WOLF

His face expresses dejection and hopelessness, as his eyes follow Neumüller as the latter strides away offscene. A door closes in the distance. Wolf stretches out a hand and snuffs out a candle that stands on the table.

202 INT. HALLWAY - NIGHT - MED. SHOT

Neumüller, his face set, stops to put on his coat. He looks up as Else comes down the hall from Erwin's room.

NEUMULLER
I'm sorry I must be going...

ELSE
(coming up)
So soon? Why, I thought you and Wolf would be talking for hours!

NEUMULLER
(a trifle uncomfortably)
We...had a talk.
(he is getting into his coat)
Thank you for an excellent dinner.

ELSE
But..
(she senses that something is wrong)
...has anything happened?

NEUMULLER
(evading the question as lightly as he can)
We policemen are not the very best guests, you know.

ELSE
I'm sorry.

NEUMULLER
Business, you know.
(he is ready to leave)
Good night.

ELSE
Good night, Inspector.

He starts down the hall toward the outer door. Else looks after him a second; then puzzled, turns toward the living-room. Neumüller glances back over his shoulder, sees her go into the living room. Then he turns and stealthily makes his way back. THE CAMERA PANS him past the door to the living room, where he glances in as Wolf slowly comes out of the dining room. Neumüller continues on, and turns into the door of Erwin's room.

203 INT. NURSERY - NIGHT - FULL SHOT

A glance satisfies Neumüller that the child is asleep. He moves cautiously across the room toward the spot in the wall where Erwin said the giant entered. He starts to tap the wall quietly.

204 CLOSE SHOT AT WALL

Keeping a cautious eye on the sleeping child, Neumüller continues to tap on the wall. He discovers that one portion of the wall sounds hollow, and he goes to work to find the mechanism that opens it, using a tiny pocket flashlight to aid him.

205 INT. NURSERY - CLOSE SHOT AT WALL

Neumüller has found the mechanism that operates the entrance to the secret passage. He turns his flashlight into the dark opening, then crawls in himself. The section of wall closes silently behind him.

206 INT. SECRET PASSAGE - CLOSE SHOT

It is quite dark inside the passage, and we have only the dancing beam from Neumüller's flashlight to illuminate the stone walls. A beam from the flash shows us that Neumüller is carrying his revolver in one hand as he cautiously explores the tunnel-like passage.

207 INT. SECRET PASSAGE - MEDIUM SHOT

It is entirely dark: we see only the approaching beam of Neumüller's flash.

208 INT. SECRET PASSAGE - MEDIUM SHOT - ANOTHER ANGLE

A faint light shows from an opening high above the floor of the passage. The light is just bright enough to show that a short flight of steps leads upward to the opening. Neumüller's flash appears, approaching, and he discovers the steps, starts climbing up them to look out of the opening.

209 INT. SECRET PASSAGE - WINDOW - PROCESS

Through the window we can see down into the living room, where Else and Wolf are still standing. Neumüller's head and shoulders come up into the foreground as he peers downward at them. Their voices come over the scene.

ELSE'S VOICE
I'm sure Inspector Neumüller is doing everything in his power, Wolf. You must give him time.

WOLF'S VOICE
He's had plenty of time.

He starts away.

ELSE'S VOICE
Where are you going?

CONTINUED

209 CONTINUED

WOLF'S VOICE
I'm tired. I'm going to bed.

Wolf continues out of the scene. Else watches him baffled. Neumüller starts to move away from the opening.

210 INT. WOLF'S ROOM - MED. SHOT

Wolf, still in a deep study, enters the room, closes and locks the door. He walks over to his desk, turns on the light, and sinks into the chair. His father's diary lies on the desk, and he picks it up.

211 CLOSE SHOT AT DESK

He flips through the pages, but he is thinking hard, and he hardly looks at the book itself. His face shows the mental agony he is going through, and he glances hopelessly in the direction of the door. He leans his head on his hands; the open book on the desk catches his eye.

212 INSERT - BOOK

It is opened. On the right-hand page we see, in the first Baron's handwriting:

"The experiment is an unqualified success. He lives; breathes; responds to physical and mental stimuli. But...

THE CAMERA MOVES IN, concentrating on the lines that follow:

"...the Thing is a senseless, malevolent killer, a menace to every living thing."

213 CLOSE SHOT AT DESK

Wolf stands up suddenly, slams the book shut. Determination is in his face as he opens a desk drawer, searches through it and finds a large ugly automatic pistol. He slips the magazine out, sees that it is fully loaded; replaces the magazine, pulls and releases the slide, and snaps the safety-catch on. He stuffs the pistol in his pocket, starts for the door.

214 FULL SHOT

Wolf strides to the door. He reaches for the key to unlock it, when the voice of the Monster comes over the scene:

MONSTER'S VOICE
I - watch - you - Frankenstein!

CONTINUED

214 CONTINUED

Wolf recoils. He looks around the room frantically. There is no indication of where the voice came from. His startled glance leaps from wall to wall.

MONSTER'S VOICE
(offscene)
Remember - woman - and - baby - Frankenstein.

Beaten, Wolf slinks back to the desk and slumps into the chair.

DISSOLVE TO:

215 EXT. CASTLE - NIGHT - WIDE ANGLE

The walls of the castle are silhouetted against the night sky. A cold wind rustles the trees; the moonlight and the dim lights of the castle leave great pools of shadows alongside the walls. A distant dog howls, and the sound of approaching footsteps is heard.

216 CLOSER ANGLE

The background of the scene is indistinguishable in the shadows. The approaching footsteps we discover to be those of an armed gendarme on sentry-duty. His bayonetted rifle is carried ready on his arm; he wears a military greatcoat, and from his belt, alongside the bayonet scabbard, dangle two hand-grenades. THE CAMERA PANS HIM ACROSS THE SCENE, where he halts as another sentry, similarly equipped and armed, comes up from the opposite direction. They halt as they meet at the limits of their respective posts.

FIRST GENDARME
Getting cold.

SECOND GENDARME
What time is it?

FIRST GENDARME
About midnight.

SECOND GENDARME
Wish the relief would come.

FIRST GENDARME
Neumüller come out yet?

SECOND GENDARME
Not yet. Keep your eyes open.

CONTINUED

216 CONTINUED

The first gendarme grunts a reply, turns, and resumes his sentry-go. THE CAMERA PANS HIM BACK for a few steps, when he halts alongside a small bush as he hears something. He looks around, raises his rifle to the "ready". The SOUND of heavy footsteps approaching from the shadowed background is clear. The sentry snaps the safety catch to the "off" position on his rifle, and kneels behind the bush, prepared to fire if necessary. The footsteps keep on coming. Suddenly an oddly misshapen figure looms up out of the shadows. It staggers toward the sentry, who levels his rifle at it, and challenges in a cracked voice:

GENDARME
H-halt!

(the figure comes on)

H-halt! Or I f-fire!

The figure steps into a patch of moonlight as the sentry is about to fire. To the astonishment of the gendarme, it is revealed as Neumüller, carrying the body of Fritz, the butler, across his shoulders.

217 CLOSE SHOT

The relieved sentry helps Neumüller deposit the body on the ground. Neumüller kneels beside it, looks up at the sentry.

NEUMULLER
Get Herr Stahnke - hurry.

The gendarme executes a rifle salute and hastens away. Neumüller examines the body closely.

218 CLOSEUP - NEUMULLER

as he bends over the body, examining it. He nods his head, mutters:

NEUMULLER
It's the butler, all right.

He removes something from his coat, holds it up. It is the broken end of a watch-chain. He takes the watch that Erwin gave him out of his pocket. The broken end of the chain matches perfectly. Approaching footsteps are heard.

219 CLOSE SHOT

Neumüller rises as Stahnke and the sentry hurry up.

NEUMULLER
Here, Stahnke, take this in to the village -

STAHNKE
Who is it?

220 TWO SHOT

Neumüller smiles grimly.

NEUMULLER
The man who...ran away.

STAHNKE
(surprised)
What! Where did you find him?

NEUMULLER
Never mind now. Get him in to the village and instruct your men to say nothing whatever of his having been found.

(Stahnke cocks an eyebrow at that, but nods as Neumüller goes on)
And I want your men to keep the very closest possible guard on things here. No one is to leave the castle without my permission.

STAHNKE
(doubtfully)
Yessir. Nobody?

NEUMULLER
Nobody.

STAHNKE
Yessir. Nobody.

He goggles after Neumüller as the latter leaves.

221 EXT. CASTLE - NIGHT - FULL SHOT - PROCESS

shooting down from a high part of the castle. The parapet shows in the f.g. We can see Neumüller get into his car, which is parked near the front of the castle; then Stahnke and two men carrying the body of Fritz appear. A second car - an official car of the gendarmerie - draws up. Its lights go on, and we can see the men placing the body inside. The car starts off, followed by Neumüller's car. At this point the menacing figure of the Monster rises from below, leans over the parapet to watch the cars as they disappear down the forest road.

SLOW DISSOLVE TO:

222 EXT. CASTLE ENTRANCE - MORNING - FULL SHOT

The mists of the night are rising; a sleepy sentry clumps slowly across the scene. The first rays of the sun touch the castle walls as we

DISSOLVE TO:

223 CLOSER ANGLE

The sentry yawns as he marches, leaden-footed, along his post. He hears a heavy door close offscene, and stops and turns. Wolf Frankenstein, in greatcoat and slouched hat, is coming down the steps. The sentry comes to the Continental equivalent of "port arms" as Wolf approaches him.

GENDARME
(not too sure of himself)
Halt, please, Herr Baron!

Wolf halts, looks surprisedly at the sentry, and comes closer.

224 TWO-SHOT - WOLF AND GENDARME

Wolf steps up to the sentry.

WOLF
What did you say?

GENDARME
I said 'Halt,' Herr Baron.

WOLF
And why, please?

GENDARME
I'm sorry, Herr Baron, but I have orders not to let anyone pass.

WOLF
(incredulously)
Orders! From whom?

GENDARME
(stolidly)
From my superior officer, Herr Baron.

WOLF
(beginning to understand)
I see.
(he tries again)
I am Baron Frankenstein.

GENDARME
(still very stolid)
I'm sorry, Herr Baron, but my orders include also you.

225 CLOSEUP - WOLF

with the sentry's shoulder and rifle-barrel in the f.g.

WOLF
And what if I should decide to pass anyway?

CONTINUED

225 CONTINUED

GENDARME
(reciting from the regulations)
I should call 'halt' three times and then fire, Herr Baron.

Wolf smiles crookedly, then without another word turns away.

226 CLOSE SHOT - GENDARME

The sentry stands at port arms looking after Wolf as the latter retraces his steps to the castle entrance. As Wolf disappears, the sentry shrugs his shoulders, comes smartly to the "right shoulder" and marches away along his beat, very military.

227 EXT. CASTLE COURTYARD - FULL SHOT
Wolf comes through the door leading to the courtyard, deep in thought. As he starts across the court, Erwin comes out of the main castle through another door. Spying his Father, he lets out a whoop.

ERWIN
Daddy!

Wolf looks up; Erwin runs toward him.

228 TWO-SHOT

The boy runs into the scene and seizes his father, who smiles down at him.

ERWIN
Good morning, daddy, let's go hunting.

WOLF
So early in the morning?

ERWIN
Sure - lions have to stay up all night, and now they're sleepy, and they're easy to shoot.

WOLF
(amused in spite of himself)
I see.

ERWIN
(remembering)
Well you know, daddy ...
(confidentially)
they're not real lions. But -
(philosophically)
I got a lot of fun out of it.
Wait - I'll get my gun, and you can be my Nubian gunbearer.

He runs out of the scene as Wolf watches him with a smile.

229 CLOSE SHOT

Wolf sits down on a convenient stone bench. The boy comes back, carrying his wooden gun. He hoists himself onto the bench beside Wolf.

ERWIN
Now you hold my gun -
(giving it to Wolf)
- and when I see a lion come out of its den I'll command you to give it to me.

WOLF
(indulgently)
All right.

ERWIN
Your name'll be Sambo.
(starting the act)
Now, be very quiet, Sambo, and in a minute we'll bag a great big black lion.
(he waits expectantly)
Sambo always says "Ug", daddy.

WOLF
Oh! Ug.

ERWIN
Give me the gun, Sambo.

WOLF
(hands him the rifle)
Ug.

ERWIN
Be very quiet, Sambo.
(he draws a bead with the rifle)
BANG!
(he hands the gun back)
Got him. Right between the eye.

WOLF
Massa very good shot.

ERWIN
(carelessly)
Oh, I never miss.
(the hunter again)
Load the rifle again, Sambo.

WOLF
All r - ug.

CONTINUED

229 CONTINUED

He goes through an elaborate routine with the wooden gun. Erwin watches him delightedly.

ERWIN
Isn't it fun, daddy?

Wolf cocks an eye at him.

WOLF
Ug.

Erwin laughs.

ERWIN
Now you be me, and I'll be Sambo.

WOLF
Oh, I'd rather just sit - and talk.

ERWIN
(settling himself comfortably)
All right. What'll we talk about?

230 TWO SHOT - ANOTHER ANGLE

Wolf idly watches the boy as he aims his wooden gun in various directions.

WOLF
Don't you ever get tired of hunting, son?

ERWIN
No. I like it.

WOLF
(carelessly, but with a glance at the boy)
What about the giant you saw the other day?

ERWIN
Oh, I wouldn't shoot him.

WOLF
No?

ERWIN
I think I saw him last night.
(he aims his gun)
Bang.

WOLF
(scared)
You - you <u>think</u>!

230 CONTINUED

ERWIN
Maybe it was a dream.

WOLF
Oh.
(a pause)
What does the giant look like?

Wolf reacts as the child describes the Monster.

ERWIN
Oh, he's tall...and he wears kind of black clothes...and he has funny hands...and his head is funny, too, and he walks
(he jumps up)
like this...

He gives a realistic imitation of the Monster's shambling walk. Wolf leaps to his feet.

WOLF
(harshly)
Stop that!

231 CLOSEUP - ERWIN

He looks up at his father, frankly puzzled.

ERWIN
Well, you asked me, daddy...

He is very unhappy at his father's harshness.

232 TWO SHOT

Wolf is at once contrite. He bends over, picks up the child.

WOLF
I'm sorry, Erwin. Listen to me, son.

ERWIN
(impressed)
Yes, sir.

WOLF
(soberly)
Are you sure that you saw this giant?

ERWIN
(equally sober)
Oh, yes, daddy! I saw him. He brought me a present.

CONTINUED

232 CONTINUED

Wolf starts to move away, carrying the child. THE CAMERA DOLLIES WITH THEM.

WOLF
A present! What sort of present?

ERWIN
Oh, an old watch.

WOLF
A watch!

ERWIN
Uh-huh.

WOLF
Well...can you show me the watch?

ERWIN
(shakes his head)
No, daddy.

WOLF
Why?

ERWIN
I gave it to Herr Neumüller.

WOLF
(stops)
What!

ERWIN
(remembering)
Oh, daddy! You mustn't tell Herr Neumüller I told you, because he told me not to say anything about it! I forgot!

They start to move again.

WOLF
And why did he tell you that?

ERWIN
Oh, he said the giant might not like me to give away his present.

WOLF
I see. Then perhaps you'd better not say anything to anyone else about it.

ERWIN
I won't.
(they reach the door)
Daddy, you won't tell Herr Neumüller anything, will you?

CONTINUED

232 CONTINUED

WOLF
(with a grim look)
I won't tell him a thing, son.

They have reached the door.

WIPE TO:

233 INT. NEUMULLER'S OFFICE - DAY - MED. SHOT

Neumüller is sitting at his desk as the telephone rings. He picks it up.

NEUMULLER
Inspector Neumüller speaking.
(a pause)
Yes. Oh, good morning, General.
(a pause)
No, I am not insane at all.
(a pause)
I am concerned with prevention of - what?
(a pause)
All right, then, say that they are coming here for maneuvers.
(a pause)
When will they arrive?
(a pause)
Good. Thank you, General. I will meet them at the agreed place.
(a pause)
Yes. Good-bye, sir.

He replaces the telephone.

DISSOLVE TO:

234 INT. LABORATORY - DAY - FULL SHOT

The place seems deserted in the dim light that filters down from the aperture far above. Then we note a movement in one of the darker corners. In a moment the Monster emerges and shambles awkwardly across the room. He looks around as if expecting to see someone. He is in ill-humor as he discovers the place is deserted.

MONSTER
(growls)
Frank - en - stein ...

DISSOLVE TO:

235 EXT. CASTLE - MEDIUM SHOT

A sentry is patrolling his beat in a military manner. As he continues across the scene, young Erwin appears, following him, wooden gun on shoulder, parading behind him in the most serious manner possible. The sentry does not notice his small satellite until the man on the adjoining beat, coming up, discovers the child and bursts into a roar of laughter. The first sentry turns, sees the child, and the two guffaw at the youngster's earnest imitation. While they are enjoying the situation, THE CAMERA PULLS BACK far enough to allow us to see Wolf, taking advantage of their preoccupation by hastening across the courtyard to the shelter of a corner of the castle wall.

236 EXT. CASTLE - POSTERN GATE - MED. SHOT

This is a small wooden door, set into the masonry of the castle wall. It opens a crack, and Wolf's face peers out. Satisfied that he is unobserved, he pushes the door open and comes out. He glances around cautiously, and starts away.

DISSOLVE TO:

237 INT. LABORATORY - MED. SHOT

Wolf comes into the scene and starts to remove his coat and get into his laboratory apron. He ties the strings of the apron, reaches up and turns on a light. In the rays of the light, the Monster is seen, glaring at him across the table. Wolf recoils momentarily.

MONSTER
I - wait - long - time - Frankenstein.

238 CLOSER ANGLE

Wolf recovers from his instant terror at the sight of the Monster. He tries to explain.

WOLF
The police - they were guarding the -

The Monster interrupts him.

MONSTER
(with an impatient gesture)
Work!

Wolf darts a glance at him. The Monster throws down several sheets of the formula, and Wolf seizes them eagerly.

239 EXT. MOUNTAIN ROAD - FULL SHOT

This is a road near the castle; if possible, the castle should be seen in the distance. A car comes up the road, turns a corner near THE CAMERA, and pulls to a stop. Neumüller gets out and leisurely glances around.

240 CLOSER ANGLE

Neumüller pulls out the inevitable cigar and lights it. Then, hands behind him, he commences to pace back and forth thoughtfully. He glances at his wrist-watch, squints down the road.

241 EXT. MOUNTAIN ROAD - LONG SHOT

The road winds over the wooded hills for a long distance. Far away there is a cloud of dust, which seems to be approaching.

242 EXT. MOUNTAIN ROAD - FULL SHOT

Along a section of the mountain road come two military lorries, canvas tops up; the second tows a field-kitchen. There is an impression of soldiers crowded into the lorries.

243 EXT. MOUNTAIN ROAD - MED. SHOT

Same location as Scene 239. Neumüller hears the approaching lorries. He starts down the road toward the sound. In a moment the lorries appear around a bend. Neumüller waves a hand; the lorries pull to a stop.

244 CLOSER ANGLE

From the first lorry in the b.g. descends a bumptious, very military young officer. He is wearing his revolver, and a steel helmet is slung over his right shoulder, its chin-strap through the shoulder-tab of his blouse. He marches up to Neumüller.

OFFICER (OTT)
Are you Neumüller?

NEUMULLER
Yes.

OFFICER
(very military)
I am the Leutnant Waldemar Ott.

245 TWO-SHOT - NEUMULLER AND OTT

Neumüller puffs on his cigar.

NEUMULLER
(coolly)
I am an Inspector in the National Gendarmerie, Herr Leutnant Ott...
(sharply)
and somewhat senior to you.

245 CONTINUED

Ott, a little flustered, clicks his heels and manages a salute.

OTT
(stiffly)
I beg the Herr Inspektor's pardon.

Neumüller waits.

OTT
(at last)
I was ordered to report to you ... sir.

NEUMULLER
(casually)
You were ordered to place yourself and your men strictly under my orders.

OTT
(reluctantly)
Yes, sir.

NEUMULLER
Good. You were told nothing else?

OTT
Nothing ... sir.

NEUMULLER
Very well. Come with me.

He starts to move off; the officer, doing a slow burn, follows. His steel helmet clanks against his shoulder.

246 INT. LABORATORY - CLOSE SHOT

Wolf is hard at work preparing the necessary chemicals. He decants a solution from a 1000 cc cylinder graduate into an Erlenmayer flask. The solution effervesces as he pours it. He shakes the flask and the effervescense stops. (Sodium acetate solution into Sodium carbonate solution). He sets down the flask, picks up a 1000 cc beaker, pours its contents into a larger beaker. The first solution turns cloudy white as he pours. (Potassium alum solution into hypo solution). He sets the beaker on an electric stove and stirs it. He picks up another flask of a dark solution (potassium permanganate) and pours a solution into it from a wash-bottle (strong hypo). As the second solution drips into the first, the dark color changes to translucent. He adds a few drops of the solution to the beaker on the electric stove and stirs it.

247 EXT. MOUNTAINSIDE NEAR CASTLE - FULL SHOT

The soldiers, in full field equipment, are moving into their positions.

248 EXT. MOUNTAINSIDE - CLOSE SHOT - FLASH

Two soldiers are digging a trench, their equipment laid on the ground alongside them.

249 EXT. MOUNTAINSIDE - CLOSE SHOT - FLASH

A soldier mounts a machine-gun on its tripod, while another opens belt-boxes and arranges the belts of ammunition.

250 EXT. MOUNTAINSIDE - CLOSE SHOT - FLASH

A soldier operates a range-finder mounted on a tripod. Another takes down ranges as the operator calls them to him.

FIRST SOLDIER
Castle entrance - 800 meters.

SECOND SOLDIER
800 meters.

251 EXT. MOUNTAINSIDE - CLOSE SHOT

Neumüller and Lieutenant Ott watch the work. Ott's expression is rather sulky, as if he had just received a reprimand. Neumüller watches the preparations calmly.

NEUMULLER
Regardless of what you may think, Herr Leutnant Ott, it is of the greatest importance that you exercise every precaution ... and I shall hold you strictly accountable if you do not. Understood?

OTT
(with a reluctant salute)
Understood, sir.

NEUMULLER
I shall return later. Auf wiedersehen.

OTT
(salutes)
Good-by, sir.

He watches Neumüller as the latter strides away.

OTT
(mutters)
Fairy-tales ...

CONTINUED:

251 CONTINUED

UNDEROFFICER
(stepping up smartly)
Did the Lieutenant speak?

OTT
(sourly)
Get about your work!

He turns his back.

252 INT. LABORATORY - CLOSE SHOT

Wolf shakes a small quantity of a chemical out of a bottle onto the pans of a balance, weighing it carefully with a quick glance at the formula sheets spread out before him. Deftly he drops the weighed-out chemical (metallic sodium) into a beaker of water. The sodium sputters and darts erratically across the surface of the water. As it dissolves, he pours the solution into a large bottle. Then he turns to an elaborate set-up of condenser, retort, etc. and carefully examines the reaction taking place within the set-up, making hurried notes on a pad of paper as he does so. The Monster moves into the b.g. alongside the set-up, watching it as closely as Wolf does. Wolf looks up; the Monster hands him another sheet of the formula, grinning at him as he does so. Wolf's face breaks into an answering grin.

253 INT. MORGUE - CLOSE SHOT

A bare, starkly-lighted room, shot from a low angle which accentuates the row of slabs on which sheeted forms are laid. Neumüller and Stahnke stand alongside one of the slabs: we cannot see the occupant, due to our low angle, but Fritz's livery coat hangs over one end of the slab. Neumüller and his assistant are profoundly interested in what they see. Neumüller is explaining to Stahnke.

NEUMULLER
Neck broken ... strangled ...
just like -
(he gestures toward
the other slabs)
- these others.

Stahnke glances at them. He is sweating a little.

STAHNKE
I thought it was something queer ...
but ...

NEUMULLER
All victims of the same - thing.

STAHNKE
And you have a suspicion, you say.

254 CLOSE TWO-SHOT

Neumüller looks at Stahnke.

NEUMULLER
I know.

STAHNKE
(quavering)
Who- who?

A door is flung violently open offscene.

VOICE
(offscene)
The Monster!

They turn, startled.

255 FULL SHOT - LOW ANGLE

The erstwhile dapper Lieutenant Ott stands at the doorway to the morgue. His uniform is muddy; he is hatless, his hair disheveled; he is pale and badly frightened. He staggers toward Neumüller and Stahnke.

OTT
The Monster!

Neumüller goes toward him.

NEUMULLER
What happened, man?

Behind Ott, two soldiers enter, carrying a stretcher, on which is a blanketed body, one hand hanging limply.

256 CLOSE SHOT

Neumüller grasps Ott's coat.

NEUMULLER
What happened?

OTT
(recovering a little)
The Monster - he attacked one of our machine-gun posts - in broad daylight!
(his voice becomes shrill)
He murdered Corporal Weiss!
He tore his -

256 CONTINUED

NEUMULLER
Now, now, Herr Leutnant!
(he gestures to the soldiers to deposit their burden on one of the slabs)
Stahnke - brandy!

Stahnke goes by on the run.

NEUMULLER
Here - come with me.

He steers the half-hysterical boy toward the door.

257 INT. NEUMULLER'S OFFICE - MED. SHOT

Neumüller, leading the officer, comes in the door. Stahnke steps up with a tumbler of brandy as Neumüller helps the boy into a chair. Ott gulps down a strong slug. He becomes more calm.

NEUMULLER
(seating himself on the desk)
Now, what happened?

OTT
I -

NEUMULLER
Wait. First, did you leave a good man in charge?

OTT
Feldwebel M-mannheim. Good man ...

NEUMULLER
All right, go ahead.

258 CLOSER ANGLE

The officer, still badly shaken, starts to tell his story.

OTT
I wasn't there when it happened. I - I heard a scream, and then someone shouted, and the most awful snarling sound - like a wild beast - and then someone fired a shot, and -

A door closes offscene, and the two soldiers come up in the b.g. and look on, scared but interested. Neumüller signals them to go on outside, and they leave. Ott continues without a pause.

258 CONTINUED

OTT
... it was Corporal Weiss. I had a glimpse of the Thing -
(he shudders)
as it flung him down, and I fired at him - look, I fired every shot in my revolver -
(he takes out the gun and ejects the empty shells on the desk)
- but I missed it, and ...

NEUMULLER
Wait a moment.
(he picks up the telephone and speaks into it)
Inspector Neumüller speaking. Get me Castle Frankenstein at once.
(he puts down the phone and speaks to Ott)
Where did it go?

OTT
It ran back up into the hills.

NEUMULLER
Not toward the castle.

OTT
No.

NEUMULLER
Sure?

OTT
Yes.

NEUMULLER
Hmm.
(he can't resist the dig)
Believe in fairy stories now, Lieutenant?

Ott turns a stricken face toward him. The telephone rings. Neumüller picks it up.

NEUMULLER
(to Stahnke)
I've got a few words for the Herr Baron...

259 CLOSEUP NEUMULLER

He speaks into phone.

NEUMULLER
Hello. May I speak to Baron Frankenstein, please? What? He is not? Who is this? Oh, Madame Frankenstein. This is Inspector Neumüller. Where is Wolf? That's odd. I thought my sent-- ... all right. Sorry to disturb you. No, I may come out to see him for a moment ... thank you. Good-bye.

260 THREE-SHOT

Neumüller sets down the 'phone.

NEUMULLER
How did you come in here, Ott?

OTT
Car ...

NEUMULLER
Fast?

Ott nods.

NEUMULLER
(rising)
Get back to your men at once, then. And stand by - ready for anything tonight!

Ott starts to protest.

OTT
But I - can't ... I'm -

Neumüller hauls him roughly to his feet.

NEUMULLER
There's nothing the matter with you!
(he shakes the boy)
Except -
(contemptuously)
- that you're scared! Get back there where you belong - and God help you if you fail me!
(to Stahnke)
Come on, Stahnke!

STAHNKE
Where -

CONTINUED

260 CONTINUED

NEUMULLER
(cuts him off)
To Castle Frankenstein! Wolf's got out somehow - and with that Thing loose -
(he starts away)
Come on!

Stahnke follows Neumüller away. Ott watches sullenly, and as the door closes behind them, he reaches for the glass containing the remainder of the brandy. He tosses it off.

DISSOLVE TO:

261 INT. LABORATORY - MED. SHOT

Wolf arranges the bottles on the laboratory table, checking them over as he does so. He steps away, gives them one last look, then speaks over his shoulder.

WOLF
That is all I can do today.

There is no reply. He turns around -

WOLF
That is all -

He looks around. Nobody is there, apparently. He reaches up and turns on the main switch, which lights the entire laboratory.

262 INT. LABORATORY - FULL SHOT

shooting down on the place. The entire laboratory is brightly illuminated. Wolf is quite alone in the place. He looks around, then takes off his laboratory apron and puts on his coat. He takes something out of his pocket.

263 CLOSE SHOT

Wolf tosses the sheaf of formula notes on the table, turns off the main switch, and turns toward the exit.

DISSOLVE TO:

264 EXT. FOREST ROAD - LATE AFTERNOON - FULL SHOT

A peasant leads a harnessed work-horse down the road. With a roar, Neumüller's car comes around a curve. The peasant barely has time to yank the horse out of the way of the car, which swerves around him.

265 EXT. FOREST ROAD - ANOTHER SPOT - FULL SHOT

A military car, driven by one of the two soldiers that accompanied Ott, roars past. As it goes around a curve, there is a movement in the underbrush beside the road, and the face of the Monster appears briefly.

266 EXT. LABORATORY - FULL SHOT

Wolf furtively crosses the space from the buried door to where his car is hidden. His shadow is elongated on the ground in the setting sun.

267 EXT. CASTLE - NEAR SUNSET - FULL SHOT

Neumüller's car drives up to the gate and stops, brakes shrieking. Neumüller jumps out, followed by Stahnke, and runs up the steps to the door. A gendarme sentinel hastily salutes.

268 EXT. CASTLE - POSTERN GATE - MED. SHOT

The same as Scene 236. The last rays of the setting sun illuminate the door as Wolf hurries up. With a hasty glance around, he enters and closes the door behind him.

269 INT. CASTLE - CLOSE SHOT AT ENTRANCE DOOR

Amelie is unbolting the door. She opens it and Neumüller, with Stahnke at his heels, bursts in. Amelie's eyes pop out at the unceremonious entrance.

NEUMULLER
Where's Baron Frankenstein?

AMELIE
H-he isn't - h-here!

NEUMULLER
Where is he?

AMELIE
I don't know, sir. I've looked high and low - Madame thought he was in his room, but he wasn't, and I can't find him - I even looked in the -

ELSE
(coming into the scene)
Good afternoon, Herr -

NEUMULLER
Excuse me, Madame, do you know where your husband is?

CONTINUED

269 CONTINUED

ELSE
No, I'm sorry I don't. Is there anything I can do?

NEUMULLER
My business is with Baron Frankenstein -

WOLF'S VOICE
(offscene)
And what is your business, Neumüller?

Neumüller starts, looks offscene, and moves toward the unseen Wolf.

270 TWO-SHOT - WOLF AND NEUMULLER

Wolf is nervous beneath his calm as Neumüller walks into the scene.

NEUMULLER
Where have you been?

WOLF
In - in my room, working.

271 CLOSEUP - AMELIE - FLASH

Her lips form an "O" of amazement. She starts to deny the statement, suddenly thinks better of it, and she closes her lips tightly.

272 TWO-SHOT - WOLF AND NEUMULLER

Neumüller glances back at Else, offscene.

NEUMULLER
If the Baroness will excuse us for a moment, I should like a few words with you, Herr Baron.

WOLF
(looking from Else to Neumüller)
But I -

Neumüller takes Wolf's arm and they start away.

273 GROUP SHOT - LOW ANGLE

shooting down the hallway from the entrance door, with

CONTINUED

273 CONTINUED

Else, Stahnke, and Amelie almost in silhouette, [illegible] into immobility in the f.g. watching as Neumüller and Wolf away down the hall. There is more than a suggestion of the policeman towing a captured miscreant to the lock-up in the way Neumüller handles Wolf. Else looks at Amelie, and her shoulders sag. Amelie moves to her mistress' side and puts an arm about her as they watch the retreating figures.

274 INT. WOLF'S ROOM - MED. SHOT

Wolf and Neumüller enter. Neumüller relinquishes his grip on Wolf; closes and locks the door. He turns back to Wolf, who is standing guiltily in the middle of the room.

NEUMULLER
Sit down, Frankenstein.

275 CLOSER ANGLE

Wolf, his eyes on Neumüller, sinks into a chair. Neumüller stands over him like a prosecutor over a hostile witness.

NEUMULLER
(wasting no time)
Your Monster has killed another.

Wolf starts, but recovers himself. He pulls a cigarette from his pocket and lights it nervously.

WOLF
(taking a nervous drag on the cigarette)
My Monster ...

NEUMULLER
(viciously)
Your Monster! Frankenstein's Monster!

WOLF
(regaining a little of his confidence, but still nervous)
I had nothing to do with it.

NEUMULLER
Whether or not you have remains to be proved. At least you have admitted that it is the Monster.

276 TWO-SHOT - WOLF AND NEUMULLER

Wolf looks at Neumüller in growing alarm.

WOLF
Well, what do you want me to do?

Neumüller does not reply. Wolf goes on.

WOLF
What do you want me to do?
(his voice becomes shriller as he goes on, feeling very persecuted)
What do you want me to do - seek him out and fight him bare-handed?

Neumüller still does not reply.

WOLF
(he grows more confident)
If you, with your policemen and your guns, can't find him and destroy him, how do you expect me to?
(very self-righteous now)
Answer me that!

277 CLOSEUP - NEUMULLER

He leans forward, fixing Wolf with a triumphant stare.

NEUMULLER
I'll answer you that, Frankenstein.
I'll answer you that.
(a pause)
I don't expect you to.

278 CLOSE SHOT

shooting toward the door. Wolf stares at Neumüller, his jaw dropping as Neumüller turns and strides to the door.

WOLF
You - what do -

Neumüller unlocks the door, opens it, and looks outside. He calls.

NEUMULLER
(at door)
Stahnke!

279 CLOSE SHOT AT DOOR

Stahnke appears at the door. He salutes hastily when he sees the stern look on Neumüller's face.

CONTINUED

279 CONTINUED

STAHNKE
Yossir?

Neumüller gestures to Stahnke, who steps inside, puzzled. Neumüller closes the door.

NEUMULLER
You're armed?

STAHNKE
(still puzzled; taps his holster)
Yes ...

NEUMULLER
Here are my orders.

280 GROUP SHOT - REVERSE ANGLE

Neumüller and Stahnke in the f.g.; Wolf dumbly watching them from the b.g.

NEUMULLER
(continuing)
Baron Frankenstein is to stay in this room until I give orders that he may leave:

Stahnke goggles at his superior, but offers no comment

NEUMULLER
(continuing)
- that is to say when this Monster is captured and destroyed.
(Stahnke looks at Wolf)
Is that clear?

Wolf makes a futile gesture; Stahnke looks back at Neumüller and nods his understanding. Neumüller fixes Wolf with his stare.

NEUMULLER
If he attempts to escape ... kill him.

Stahnke gives this a double-take. He gulps.

NEUMULLER
You understand?

Stahnke is so surprised he can only nod. Neumüller opens the door.

NEUMULLER
(sardonically)
I wish you goodnight, Herr Baron.

The door closes behind him. Stahnke takes his revolver from its holster.

DISSOLVE TO:

281 INT. LABORATORY - NIGHT - MED. SHOT

The droplight over the laboratory table that Wolf left on is still burning. The gigantic silhouette of the Monster blocks out the background as he makes his way to the table. THE CAMERA MOVES IN TO FOLLOW HIM TO A CLOSE SHOT. The Monster fumbles with the contents of the table, finally picks up the sheaf of formula notes that Wolf left lying there. He peers at them myopically, trying to discover what is written on them. He shakes his head in annoyance, then rises and moves back into the shadow. When he returns he is carrying the picture-book he took from Erwin. He places the picture-book on the table alongside the notes.

282 CLOSE SHOT - PICTURE-BOOK AND FORMULA NOTES

seen over the Monster's shoulder. He shuffles the papers about, and we get a clear view of what he is trying to read. On the last sheet of the formula is written clearly, at the bottom of the page:

"The newly-dead body is placed on the - "

The Monster's great finger runs along the words. Then he opens the picture-book and fumbles through the pages. He comes to a page with a picture of "Cock Robin" lying dead, with the sparrow's arrow through his plump body. Beneath it is the legend:

"Cock Robin is dead."

The finger moves to the word "dead" on the formula-sheet, then back to the book to the corresponding word. The Monster's voice comes over the scene.

MONSTER
(muttering)
Bird - dead.
(the finger moves back and forth again)
Dead ... dead.
(then he gets it)
Hah ...

He rises suddenly, turning as he does so, AND THE CAMERA MOVES WITH HIM TO A BIG CLOSEUP of his face, grinning with horrible joy.

MONSTER
Haaaah! Frankenstein - want - dead - body!

FADE OUT.

FADE IN:

283 EXT. HILLSIDE - NIGHT - MED. SHOT

A group of soldiers are siting their machine-gun, setting up luminous aiming-stakes. Neumüller and Ott stroll into the scene and look down at the castle, in which one or two lighted windows are seen. Ott is pretty nervous. They stop, look down at the castle.

NEUMULLER
(confidently)
Have your men keep a sharp watch tonight, Lieutenant. I'm sure we'll capture him.

OTT
(nervously)
I hope so.
(apprehensively)
Are you going away?

NEUMULLER
I'm going down to the castle. I'll see you later.

He starts away. Ott watches him; as Neumüller fades away into the darkness, Ott pulls a bottle from his pocket and takes a long drink.

284 EXT. FOREST - MED. SHOT

A dimly lighted patch of woods. The figure of the Monster skulks past.

285 INT. CASTLE - NURSERY - MED. SHOT

Else is sitting in one of the chairs in the room, trying to get Erwin to sleep. The child is upset, nervous, and irritable, all of which does not contribute to Else's peace of mind. The quiet of the place, the sudden excitement, all these have contributed to make her almost as nervous and irritable as the boy. Erwin is whimpering as she rocks him.

ELSE
Shhhh, darling ...

ERWIN
Where did daddy go?

ELSE
Daddy's in his room, dear.

286 CLOSER ANGLE

Erwin still is peevish.

ERWIN
Why doesn't he come in here?

CONTINUED

286 CONTINUED

ELSE
(struggling against
a desire to yell)
He's busy, dear.

The child lies still for a moment in her lap. Distant thunder is heard. Else looks up. This is getting quite uncomfortable for her.

ERWIN
It's going to storm.

ELSE
Yes, dear.

ERWIN
Mama, I'm scared.

287 CLOSER SHOT

Another angle. There is a loud bang in the distance. Else jumps.

ERWIN
What was that, mamma?

ELSE
Only a shutter in the wind, dear.

The shutter bangs again.

ERWIN
I wish it would stop.

ELSE
I'll get Amelie to fix it.

She starts to put the boy down, but he rebels.

ERWIN
I'm afraid, mamma! Hold me!

With a half-suppressed sigh, Else gets up to go to the door, carrying the child.

288 CLOSE SHOT AT DOOR

Else looks up and down the hallway. Erwin clings to her skirts, whimpering:

ERWIN
I'm afraid, mamma ... I'm afraid...

CONTINUED

288 CONTINUED

ELSE
Erwin, please!

He quiets for a moment.

ELSE
Amelie.

She waits; no answer. She steps outside. The shutter bangs in the wind; Erwin starts to whine. Else starts down the hallway toward Wolf's room. Erwin peers out after her, scared.

289 INT. HALLWAY - CLOSE SHOT AT DOOR

She halts alongside the door to Wolf's room.

ELSE
(quietly)
Wolf!

(there is no answer, and she knocks)
Wolf!

(she's scared now; she knocks and calls)
Wolf! D'you hear me? It's Else!

She tries the door. It is locked.

290 CLOSEUP - ELSE

She is frankly scared as she darts anxious glances from side to side. Suddenly a woman's scream comes over the scene. Else's eyes widen. The scream is heard again as she dashes away.

291 CLOSE SHOT - AMELIE

screaming at the top of her lungs, her eyes tightly closed. Else runs into the scene, grasps Amelie's arm, causing her to howl again. She opens her eyes, sees that it is Else, cuts the scream off short, and falls into Else's arms, sobbing.

ELSE
(urgently)
What is it? What is it?

AMELIE
(scared stiff)
The g-giant! He walked right across --

She points, and the sound of thunderous knocking comes over the scene. Amelie faints. Else eases her to a convenient chair and moves toward the door.

292 INT. HALLWAY - WIDE ANGLE

Else moves slowly down the hall toward the front entrance. Erwin follows her, crying. The knocking continues. Else finally reaches the door, squares her shoulders, and opens the wicket.

293 CLOSE SHOT AT DOOR

Neumüller's face appears in the opening.

ELSE
(with something like relief)
Herr Neumüller!

Hastily she unlocks the door. Neumüller enters. The lightning flashes outside as the door closes.

NEUMULLER
Is everything all right?

ELSE
(relieved now)
I think so ... I've been frightened to death, though! Where is Wolf?

NEUMULLER
(giving her a look)
Safe.

294 THREE-SHOT

Else looks back at him, amazed.

ELSE
What do you mean? He's not here!

NEUMULLER
He's here... in his room.

ELSE
There was no answer a moment ago.

NEUMULLER
(a flash of suspicion)
Have you a key to his room?

ELSE
No.

Neumüller starts away, down the hall. Else and Erwin follow.

295 EXT. HALLWAY - CLOSE SHOT AT DOOR TO WOLF'S ROOM

Neumüller, followed by Else and Erwin, hurry into the scene. Neumüller rattles the door.

NEUMULLER
Open up!
(there is no sound from within; he rattles the door again)
Open up in there!

There is no response, and he produces a key from his pocket, which Else regards with amazement. Neumüller hastily unlocks the door and flings it open. He reacts in surprise and anger.

296 INT. WOLF'S ROOM - FULL SHOT

Stahnke lies on the floor, unconscious. The sound of the banging casement came from here: the window is open and swinging in the wind. Neumüller kneels beside Stahnke as the amazed Else and the still whining Erwin look on.

297 CLOSE TWO-SHOT - NEUMULLER AND STAHNKE

Neumüller raises the injured man's head, and Stahnke's eyes open slightly.

NEUMULLER
Paul! Who was it? Was it -

Stahnke's lips move. Neumüller bends closer.

STAHNKE
Frank ... en ... stein ...

Neumüller looks up at the horrified Else; Erwin begins to cry in earnest, as we

CUT TO:

298 INT. LABORATORY - FULL SHOT

shooting down from above. All the lights are on, and Wolf nervously moves about the place. The sound of thunder comes over the scene.

299 CLOSER ANGLE

Wolf is obviously impatient and worried. He fidgets with this gadget and that; turns a dial as the thunder sounds again outside and there is an answering spark from an electrode. He checks the temperatures of some of his solutions, glances impatiently toward the entrance. Then, controlling himself, he sits down at the table and occupies

CONTINUED

299 CONTINUED

himself re-reading the formula. In a moment he flings the papers aside, drums on the table-top. Then hearing a sound outside, he stiffens alertly. The sound is repeated; he reaches up and extinguishes all the lights in the place except his own. He takes a revolver from his pocket, moves toward the entrance.

300 INT. LABORATORY - CLOSE SHOT AT ENTRANCE

Nothing shows in the yawning blackness of the hole-in-the-wall. The sound of approaching footsteps grows louder. Suddenly in the blackness, weirdly illuminated by the single light in the laboratory, appears the face of Ott, the young lieutenant. The eyes are lackluster; the face is drawn in a terrible grimace of fear. The body of the boy slumps forward, and the grinning countenance of the Monster appears behind it.

301 WIDER ANGLE

The Monster lowers the body of the boy to Wolf's eager hands.

MONSTER
Dead - body - Frankenstein!

Wolf and the Monster start to carry it to the operating table. A louder roll of thunder is heard, and the electrodes crackle.

CUT TO:

302 INT. CASTLE - LIVING-ROOM - FULL SHOT

The sound of the gathering storm is heard in the distance. Else and Neumüller sit facing each other in the familiar chairs before the fireplace. In another sits Stahnke, his head rudely bandaged. Erwin drowses on the sofa. THE CAMERA MOVES IN TO A TWO-SHOT OF NEUMULLER AND ELSE.

ELSE
I will not be kept in ignorance any longer, Herr Neumüller.

NEUMULLER
I have tried to spare you, Baroness --

ELSE
(impatiently)
Where is my husband?

NEUMULLER
(grimly)
I wish I knew.

CONTINUED

302 CONTINUED

ELSE
Listen to me. You and I spoke before of the curse of the Frankensteins.
(Neumüller looks at her)
Tell me plainly. Is my husband the -
(she hesitates, and her lips tremble)
the murderer?

NEUMULLER
I - no.

ELSE
Then what are you holding back from me?

303 CLOSE TWO-SHOT - ELSE AND NEUMULLER

Neumüller takes a deep breath and plunges into his story. Outside the thunder rumbles again, and the lightning flashes.

NEUMULLER
Baron Frankenstein is not the murderer...
(a long pause)
... but he is, in some sense, responsible.
(Else shudders)
What he is doing ... what he has been doing, I do not know.
(Else watches him closely)
I can only suspect.

Else takes a long shuddering breath. There is a pause; then she speaks almost calmly.

ELSE
The - Monster?

Neumüller nods uncomfortably.

ELSE
He is alive? You have seen him?

NEUMULLER
Yes.

ELSE
And what is Wolf -

NEUMULLER
(waits)
I suspect him of aiding the Thing.

CONTINUED

303 CONTINUED

Else faces Neumüller angrily.

ELSE
My husband!
(with simple dignity)
That is impossible.

304 TWO-SHOT - FAVORING NEUMULLER

He is resolute, although he realizes that he is breaking Else's heart with this recital of her husband's infamy.

NEUMULLER
I cannot believe otherwise. He has consistently refused to aid me. He knows as well as I the desperate peril in which you - and your son - have been living.

Else darts an agonized glance at Erwin, offscene.

305 CLOSEUP - ELSE

She listens, suffering intensely.

NEUMULLER'S VOICE
(offscene)
That "giant" the child saw was the Monster -
(Else winces)
- and your husband knew that. And yet he has made no effort to protect you.

306 CLOSE SHOT

Neumüller rises.

NEUMULLER
However, if he will not, I will.
(he turns, sees Amelie lurking in the b.g.)
You!
(Amelie starts, then comes forward reluctantly)
Get your mistress' coat.

Amelie bobs and vanishes.

ELSE
What are you going to -

NEUMULLER
I am going to see that you and -
(he gestures toward Erwin)
- he - are safe.

CONTINUED

306 CONTINUED

Amelie reappears with coats and other outer garments.

ELSE
(rises)
Thank you, Herr Neumüller. We shall stay here.

Neumüller gestures to Amelie, who has paused. The girl timidly comes closer.

307 INT. LABORATORY - CLOSE SHOT - LOW ANGLE

The body of the unfortunate Ott is placed on the operating table in the center of the room. His clothing is piled in a heap near the foot of the table. Wolf and the Monster bend over the body, adjusting the "diffuser-bands" and making other adjustments. Wolf's face is the rapt face of the scientist; the Monster can hardly contain himself for joy. The thunder growls and rattles outside, and the electrodes spark and hiss in reply.

308 CLOSE SHOT - WOLF

as he works feverishly at the head of the body. He places a weird apparatus on the head of the dead man, adjusts two cables that lead to a complicated electrical arrangement alongside. On his own head he adjusts a sort of radio head-set, which he plugs into the electrical device. He turns to the Monster, who is watching him eagerly.

WOLF
Throw the small switch, there.

He points.

309 WIDER ANGLE

The Monster clumsily throws a switch. Immediately an AC hum is heard, and several tubes glow.

WOLF
(points)
Now that one!

The Monster throws another. The hum is intensified, and certain other tubes glow. Wolf listens with suppressed eagerness. The Monster creeps closer, peers into Wolf's set face.

310 CLOSEUP - WOLF

with the apparatus on his head, intently listening. He moves a vernier, and a needle trembles on a dial close at

310 CONTINUED

hand. He frowns, lifts his head, pushes back the headset.

WOLF
Throw the other switch. No, there.

He points. A tube springs into light alongside the meter; Wolf adjusts the headset again, and listens intently. The Monster murmurs something, and Wolf impatiently waves him to silence. A frown grows on Wolf's face, and finally he removes the headset and straightens up.

311 TWO-SHOT - WOLF AND MONSTER

A loud peal of thunder causes the electrodes to crackle and spark menacingly. Wolf turns to the Monster, who watches him in dumb concern.

WOLF
Something is wrong.

The Monster mumbles in his throat. Wolf bends forward, looks the Monster straight in the eye.

WOLF
What did you do to him?

The Monster looks puzzled.

WOLF
What did you do to him?

The Monster pantomimes twisting the man's neck. Wolf's look becomes a furious glare. The Monster, alarmed at this new Wolf, backs away. Wolf follows him step by step. The Monster whimpers in his throat. Wolf suddenly springs at him savagely.

WOLF
You fool!

He throws the headset full in the astonished creature's face.

WOLF
(screaming in rage)
He's useless! Useless! The brain is ruined! You stupid, useless fool!

CONTINUED

311 CONTINUED

In his rage he strikes at the Monster, who retreats from this unexpected onslaught.

WOLF
You've ruined his brain! You've ruined everything!

312 TWO-SHOT - FAVORING MONSTER

A peal of thunder drowns out the Monster's answering mumble.

WOLF
(with a gesture indicating the thunder)
A storm - our one opportunity before they discover us -

313 TWO-SHOT - FAVORING WOLF

He chokes in the intensity of his rage.

WOLF
Our one chance - and you ruin everything!
(he is almost crying as he goes on)
You stupid, stupid fool!
(he thumps the body as he goes on)
Do you understand - it's useless! Worthless! You spoiled the brain!

He strikes again at the Monster, who growls at him. Wolf is too enraged to be frightened at that. He strikes the Monster again.

WOLF
Get out of here! Get out! Get out!
(screams)
Get - out!

He raises an iron bar menacingly, and the abashed Monster shrinks away from him toward the door. Wolf leans against the operating-table, breathing hard. Slowly the madness leaves his eyes, and he turns, makes his way to the laboratory table where he sinks into a chair. He casts one last dejected look at the body, and buries his face in his hands.

CUT TO:

314 EXT. CASTLE ENTRANCE - NIGHT - MED. SHOT

Neumüller and Amelie bundle the protesting Else into an official car. Amelie, carrying Erwin, climbs in behind her. A few drops of rain begin to fall. Neumüller slams the car door shut, waves to Stahnke, who is driving, and the car moves away. Neumüller pulls his coat collar up, looks after them. The lightning flashes again.

315 EXT. FOREST - NIGHT - MED. SHOT - FLASH

The Monster hurries through the woods.

316 INT. LABORATORY - MED. SHOT

Wolf paces nervously back and forth. He pauses before the switchboard, throws a switch, and there is an immediate response: a huge arc between two great electrodes, a tremendous buzzing. Wolf opens the switch and the display ceases.

317 EXT. HILLSIDE - NIGHT - CLOSE SHOT

A slicker-clad n.c.o. on patrol calls down to a machine-gun crew, huddled against the rain.

N.C.O.
Seen Lieutenant Ott?

SOLDIER
No!

The n.c.o. moves on. The lightning flashes again.

318 INT. CAR - CLOSE SHOT - NIGHT - PROCESS

The rain spatters on the windows as Else leans forward and beats on the glass of the front compartment. Erwin is crying peevishly in Amelie's arms. Else raps again; Stahnke turns a stolid face to her and shakes his head. The car speeds on.

319 EXT. FOREST PATH - NIGHT - MED. SHOT - FLASH

Neumüller, his collar turned up against the now driving rain, sloshes along determinedly.

320 EXT. FOREST PATH - NIGHT - CLOSE SHOT - FLASH

A lightning-flash reveals the evil face of the Monster peering around a tree.

321 EXT. HILLSIDE - CLOSE SHOT

The n.c.o. thrusts an alarmed face into a machine-gun nest covered with a shelter half.

N.C.O.
Stand by, you men - Lieutenant Ott's missing!

Terror shows on the other men's faces.

322 INT. LABORATORY - MED. SHOT

The thunder is louder and more continuous. Wolf is extremely nervous. He paces around the laboratory, then slips off his apron and puts on his coat. He goes to the exit.

323 INT. LABORATORY - PASSAGE

It is quite dark in the passage, except for the light that filters through from the main laboratory. We can just make out Wolf as he gropes his way to the outer door. The thunder roars as he pushes the door open, and he starts out. There is a vivid flash of lightning, which reveals Neumüller standing directly in front of the door, his revolver pointing at Wolf. He smiles grimly and motions to Wolf to hold up his hands.

324 EXT. LABORATORY - NIGHT - CLOSE TWO SHOT

Neumüller expertly searches Wolf, finds his revolver, which he tosses away. The sound of the storm is deafening, so he merely motions Wolf to return. Wolf, a whipped man, starts back inside.

325 INT. LABORATORY - CLOSE SHOT AT ENTRANCE

Wolf steps inside, closely followed by Neumüller, dripping rain. Neumüller looks around with interest, still covering Wolf with the revolver.

NEUMULLER
So this is the place.

Wolf looks at him dully.

CONTINUED

325 CONTINUED

NEUMULLER
Where is he?

Wolf gestures vaguely.

NEUMULLER
Where is he?
(with a warning motion of his gun)

WOLF
(dully)
Gone.

NEUMULLER
So?

He glances up, discovers the operating-table beyond Wolf, and motions the latter to move on in.

326 WIDER ANGLE

Neumüller urges Wolf across the floor at the point of the revolver. He halts alongside the body, looks at it. He glances up at Wolf.

NEUMULLER
You'll hang for this, Frankenstein, you know.

Wolf moves on, sinks into a chair. Neumüller continues to gaze at the dead body, then around at the apparatus.

NEUMULLER
Like father, like son.

Wolf looks up at that, but does not move. Neumüller comes closer.

327 TWO-SHOT - WOLF AND NEUMULLER

Neumüller looks down at Wolf. The revolver is still aimed at him.

NEUMULLER
Now ... I think I will have revenge for my father that Frankenstein's Monster killed.

CONTINUED

327 CONTINUED

WOLF
Neumüller ...

Neumüller waits.

NEUMULLER
Well?

WOLF
(licks his lips)
You ... won't believe that I ... had to do this.

NEUMULLER
(evenly)
No.

Wolf sags. He is a tragic figure.

WOLF
He ... he made me do it.
(Neumüller sneers)
He threatened to kill ... Else and Erwin ... if I would not help him ... create another Monster.

A pathetic hope is in his eyes.

NEUMULLER
You don't have to worry about them now.

Wolf rises.

WOLF
Are they - are they -

He makes inarticulate noises.

NEUMULLER
(taking pity at last)
They are safe.

328 TWO SHOT - FAVORING WOLF

He tries hard to understand.

WOLF
S-safe?

NEUMULLER
I sent them away.

A dreadful fear dawns in Wolf's eyes.

CONTINUED

328 CONTINUED

Wolf's hands move forward. He grasps Neumüller's coat, heedless of the menace of the pistol.

WOLF
They are - somewhere - alone -

NEUMULLER
(nods)
In my car on the way to the village.

Wolf goes insane with fear.

WOLF
No - no - no - he's out there -
he's hunting - he - oh, no - no -

Neumüller tries to shake him off but Wolf seizes him in abject pleading.

WOLF
You must listen to me - listen -
he made me do this - he wanted to -

329 CLOSEUP - WOLF

Wolf is in a frenzy of despair and agony.

WOLF
(continuing)
- kill them - he warned me if they tried to escape he'd find them and kill them - he'll kill them - he'll kill - kill -
(he blubbers in agony)
Oh help me - help me, - quick - quick - before -

330 CLOSE TWO SHOT - FAVORING NEUMULLER

He holds Wolf off.

NEUMULLER
Is this the truth?

WOLF
It's the truth - oh, God be my witness it's the truth - I hated him - he said he'd kill them - oh, please, please -

CONTINUED

330 CONTINUED

Neumüller shakes him roughly.

NEUMULLER
Shut up!
(he prods Wolf with the revolver)
Go ahead! Quick!

CUT TO:

331 INT. CAR - NIGHT - CLOSE SHOT - (PROCESS)

Erwin, awakened, is bawling. Else, who has managed to roll down the glass partition, pleads with Stahnke, as Amelie tries to hold her back.

ELSE
Please - please turn back! I'll pay you - I'll give you -

Stahnke shakes his head. The car speeds on through the storm.

332 EXT. FOREST ROAD - NIGHT - CLOSE SHOT

Neumüller and Wolf stumble through the driving rain as the thunder crashes and the lightning flashes. Neumüller's face is set grimly; Wolf is crying piteously. Suddenly Neumüller halts. Wolf staggers against him. Neumüller slaps him aside; Wolf scrabbles at him, urging him to go on. Neumüller fumbles in his pocket, pulls out a Very pistol, cocks it, aims it in the air, and pulls the trigger. The light soars up.

CUT TO:

333 EXT. HILLSIDE - CLOSE SHOT - FLASH

A rain-soaked sentry lifts his head as the Very light appears in the distant sky. He blows a whistle.

334 EXT. MACHINE-GUN POST - FLASH

The machine-gunners rise and start to run toward the sound of the whistle.

335 EXT. SHELTER-TRENCH - FLASH

Six or eight soldiers rise up out of the ground and start toward the sound of the whistle.

336 EXT. FOREST - NIGHT - CLOSE SHOT

The Monster gazes up at the Very light as it hangs in the sky.

337 EXT. ROAD - NIGHT - FULL SHOT - FLASH

The car splashes through a huge puddle.

338 INT. CAR - NIGHT - CLOSE SHOT - (PROCESS)

Else is still trying to talk to Stahnke, who is occupied only with his driving. The headlight beams illuminate the muddy road ahead. Suddenly in the headlight beams appears the figure of the Monster. Amelie screams, the car swerves, there is a screech of brakes and a loud crash.

CUT TO:

339 EXT. FOREST - NIGHT - MED. SHOT - FLASH

Neumüller and Wolf running hard.

340 EXT. FOREST - NIGHT - CLOSE SHOT - FLASH

The set faces of the n.c.o. and a couple of other soldiers as they race directly into THE CAMERA.

341 EXT. FOREST - NIGHT - MED. SHOT

Down the road from the wrecked car (which can be seen in the b.g.) comes Else. Her clothing is torn, her hair dishevelled, and her face is contorted in terror. Neumüller and Wolf, running hard, come out of the forest onto the road; Else sees them and runs to them.

342 CLOSE SHOT

Else runs to Wolf. Her face is a mask of horror.

ELSE
Wolf - Wolf - the Monster - he took - Erwin!

It is too much for her. She faints away in Wolf's arms. He looks at Neumüller, who takes her limp body from him. Wolf turns into the forest again. Neumüller half raises his revolver, then replaces it in the holster. The soldiers burst out of the forest, and the n.c.o. hurries to Neumüller's side.

342 CONTINUED

NEUMULLER
Here - have some of your men attend to these people -
(he indicates the wrecked car and Else)
- the rest of you follow me!

One of the soldiers takes Else; Neumüller, followed by the soldiers, plunges into the forest after Wolf.

343 EXT. LABORATORY - NIGHT - MED. SHOT

The Monster, carrying the child, hurries across to the laboratory door and disappears inside.

344 INT. LABORATORY - CLOSE SHOT

The Monster sets the child on an operating table. Erwin is dazed, but unafraid.

ERWIN
Is this where you live?

The Monster leers at him.

ERWIN
Where's my mamma?

The Monster pushes the child down on his back and fastens the clamps around his body.

345 CLOSEUP - ERWIN

He smiles bravely as the Monster's evil face pushes in close.

ERWIN
Don't, giant. You're hurting me.
(fear comes into his eyes)
Let me go!

MONSTER
(patting the child's head)
Good - brain -

346 CLOSE SHOT

The Monster, paying no attention to the child's crying, takes a case of surgical instruments from a drawer.

ERWIN
Daddy ... daddy ... Mamma ...

The Monster makes a gesture at the child as he fumbles with the instruments.

347 CLOSEUP - MONSTER

The boy's voice, hoarse with yelling, comes over the scene. The Monster fumbles with the instruments, selects a shining, wicked-looking scalpel.

348 EXT. LABORATORY - NIGHT - FULL SHOT

Wolf comes racing across the scene toward the entrance. A huge spark of electricity crackles down from the apparatus above. He plunges into the doorway. In the distance the approaching torches of the others can be seen.

349 INT. LABORATORY - CLOSE SHOT - LOW ANGLE

The boy's yells have become agonized moans now. The Monster bends over him with the scalpel.

350 CLOSEUP - ERWIN - FLASH

His eyes widen in terror as the blade approaches.

351 INT. LABORATORY - CLOSE SHOT - LOW ANGLE

Same as 350. The Monster brushes the child's hair aside, poises the scalpel. There is a sound offscene, and the Monster raises his head in annoyance. A grin breaks over his face.

352 CLOSE SHOT AT ENTRANCE

Wolf, soaked, stands in the entrance. There is horror in his eyes as he takes in the scene, and his hand moves to his pocket. Then he realizes that his revolver is gone, and he smiles slowly, mustering up every ounce of self-control to smile winningly at the Monster. He starts to move forward, still smiling, holding himself back from leaping across the floor in one bound.

353 CLOSE TWO SHOT - MONSTER AND ERWIN

Erwin cannot see who the newcomer is, but his terrified eyes follow every move of the Monster. The Monster glares offscene at Wolf, and in a moment a smile comes over the dreadful face.

354 CLOSE SHOT - WOLF - MOVING

THE CAMERA DOLLIES BEFORE HIM as he moves straight into THE CAMERA, still maintaining his smile.

WOLF
Friend ...

He puts everything into that one word. He continues to advance, directly INTO THE CAMERA.

355 CLOSEUP - MONSTER

He grins delightedly.

MONSTER
Friend!

He gestures to the child on the table.

MONSTER
Got - good - brain!

356 CLOSE UP - ERWIN - FLASH

His face still expresses horror.

357 CLOSE SHOT

Wolf moves into the scene, still smiling. The Monster grins at him affectionately. When Wolf gets close, the Monster pats him on the shoulder.

MONSTER
(happy)
Friend - good - brain!

Wolf reaches for the scalpel, still smiling confidently at the creature. The Monster draws his hand away with a frown.

MONSTER
No - me!

WOLF
(gently, confidently)
We mustn't spoil it. Let me.

ERWIN
Daddy ... giant got me.

There is a momentary flicker in Wolf's eyes, but the smile never alters. He continues to hold out his hand.

358 CLOSE SHOT AT ENTRANCE

Neumiller and one or two of the soldiers have entered silently. One of the soldiers raises his rifle, but Neumiller shoves it down, his eyes glued on the picture before him. They stand like statues.

359 CLOSE TWO SHOT - WOLF AND MONSTER

with the child's head just showing at the bottom of the frame. Wolf continues to reach for the knife.

WOLF (winningly)
Have to do it right...make friend for you.

The Monster wavers.

MONSTER (suddenly)
No - I - do -

He lunges with the knife. Wolf catches his wrist, not viciously, but very gently - enough to deflect the knife into the table, where the blade snaps.

WOLF (smiling)
You see? Better let me.

He picks up another scalpel, a larger one, from the open case of instruments, and still smiling at the Monster, leans over the child.

WOLF
Like this.

As the Monster, completely offguard, leans over to see better, Wolf stabs him with the scalpel. The smile of satisfaction is frozen on the Thing's face as Wolf stabs again and again, furiously, madly. The Monster, strangely, offers little resistance, until finally its great hands shoot out and grasp Wolf by the throat. But even then, even as Wolf continues to slash at it with the knife, it does not flex those great hands. Instead, a look of sadness comes into its eyes, and it mutters.

MONSTER
Friend...

A volley of shots rings out, and the Monster staggers, dropping Wolf.

360 INT. LABORATORY - FULL SHOT FROM ENTRANCE

The soldiers, silhouetted against the bright lights of the laboratory, are firing again and again. The great creature crumples a little, then staggers away. It fights its way to the shadows at the back of the laboratory; as another volley is fired, it falls into the darkness. The soldiers rush forward, led by Neumüller.

361 INT. LABORATORY - MED. SHOT

The soldiers rush forward, but Neumüller, in sudden apprehension, bars their way. They shrink back from the edge of a dark pit, gabbling in excitement.

NEUMULLER

Silence!

The men fall silent. Neumüller leans cautiously over the edge. Far below is heard the splash of water, and a groan of agony from the Monster.

362 CLOSE SHOT

Neumüller takes the n.c.o. by the arm. Wondering, the soldier allows Neumüller to remove a hand-grenade from his belt. Neumüller pulls the pin, tosses the grenade over the edge of the pit. The soldiers move back from the edge. In a moment, there is an echoing explosion. Music picks it up, and we

FADE OUT

THE END